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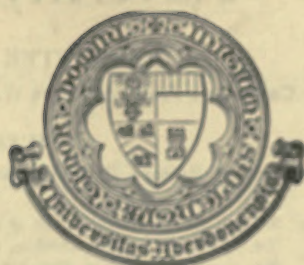


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Studies : No. 49



The Anacreontic Poetry of Germany in the
Eighteenth Century

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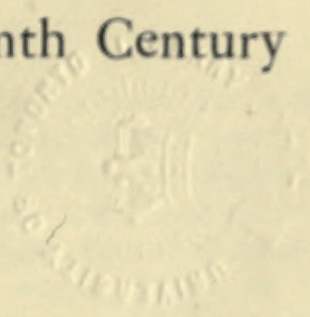
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The
Anacreontic Poetry of Germany
in the Eighteenth Century



By
John Lees, M.A., D.Litt.

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PREFACE.

THE object of this study is to determine the origin, character, and merits of German Anacreontic poetry in the eighteenth century. Several scholars, notably Ransohoff, Petzet, Lehnerdt, Koch, Sauer, and K. Schüddekopf have already worked at the subject. Ransohoff confined himself to Jacobi's youthful works, Petzet to Uz, Lehnerdt to the influence of Horace, and Koch to that of Anacreon on the German lyric. Sauer and Schüddekopf have done good service, the former in editing Uz, the latter in publishing about a hundred of Götz' earliest poems in their original form. The work of these critics and of others, to whom due acknowledgment is paid in the notes, paved the way for a critical investigation of the foreign, and particularly the French influence upon this period of German poetry. It had long been known that the German Anacreontists had imitated former models, but no attempt was made to define the extent, the manner, and the results of the imitation.

It has frequently been necessary not only to compare French and German poets, but to go back to Anacreon and Horace for similar motives. Otherwise the French influence might easily have been exaggerated. This tracing of the Anacreontic movement to its source has a further advantage. The comparison of the poetical efforts of four different peoples has made it possible to determine with a good deal of certainty the literary value and standing of the German Anacreontists. In not assigning them a very high place, the author is at one with German critics, with perhaps

the exception of Petzet, whose enthusiasm for Uz seems at times a little extravagant. It is not, however, merely a question of the merits of Gleim, Uz, Jacobi, and Götz. The really important point is the part which they played in the development of German poetry; they introduced new models and fresh subjects, they taught their countrymen to be graceful, light, and elegant; they form an intermediate stage between the Renaissance lyric and the early poems of Lessing and Goethe.

This study makes no claim to completeness, as that is almost out of the question in the case of so vast a subject. It is, however, considerably larger than the original thesis on which it is based, and to which the half of the Lamey Prize of the University of Strassburg was awarded. Herr Ausfeld, who received the other half, published the first part of his work in 1907. I have carefully compared it with my own, and find that it differs in many particulars. Apart altogether from results and conclusions, it was absolutely necessary that in the present thesis not only references but also quotations should be given. Many of the volumes referred to are not easily procured in this country. The hope is expressed that the one thesis may therefore supplement the other, and that from the study of the two a good idea may be derived of the manner in which German literature at a critical period profited from the imitation of foreign models.

I desire to express my great indebtedness for valuable hints to the late Professor Ernst Martin, to Professor Henning, and to Dr. Schlapp, as also to Dr. R. L. G. Ritchie for kindly revising the proofs.

UNIVERSITY OF ABERDEEN,
March, 1911.

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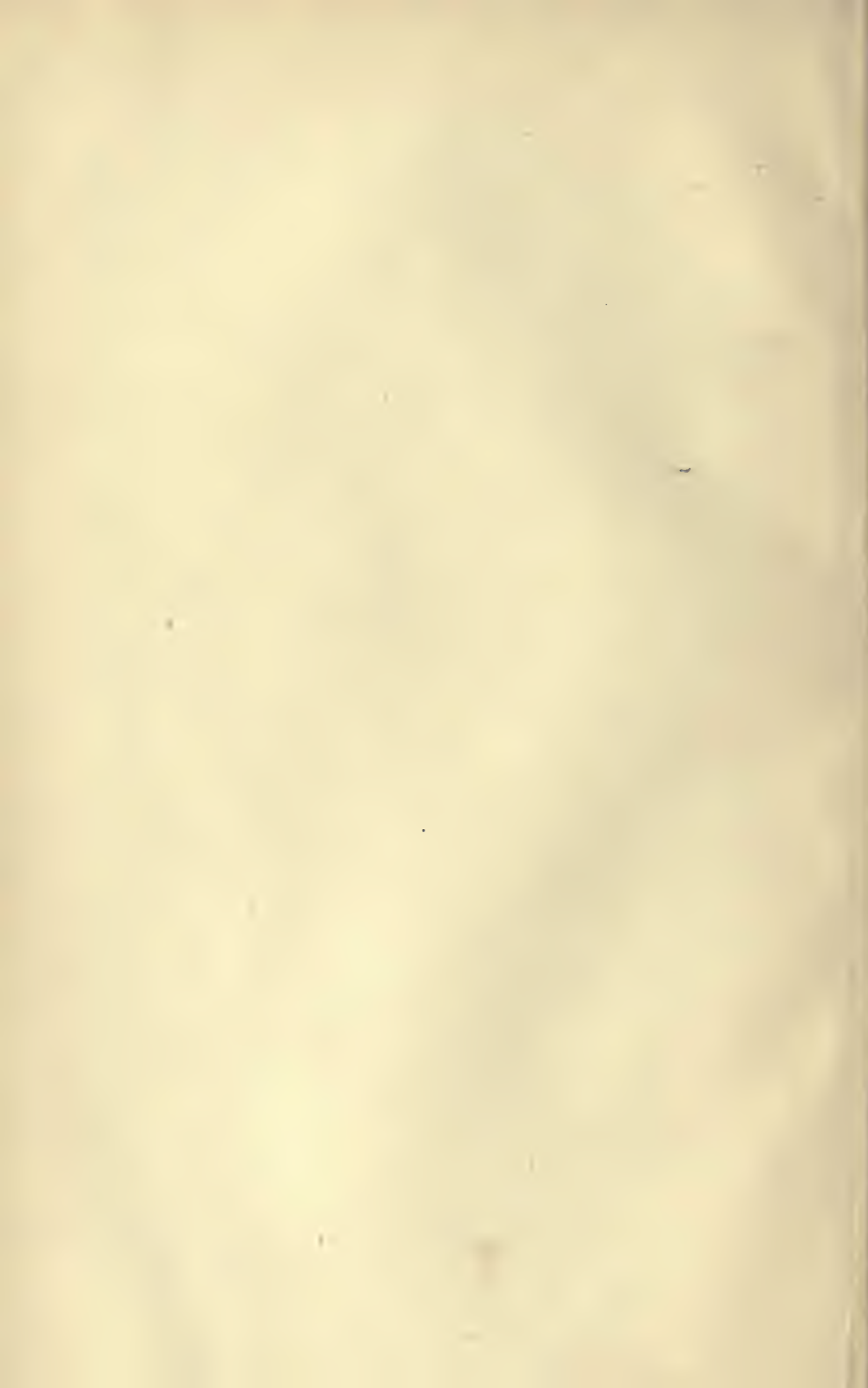
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INTRODUCTION.

THE GERMAN ANACREONTISTS AND THEIR FRENCH MODELS.

THE vigorous stream of Anacreontic poetry, which spread over Germany in the eighteenth century, had its source in the small circle of student-friends in Halle. "Uz, Götz, Rudnik, and Gleim were students at Halle from 1738 to 1740," says Gleim, in the preface to his poems. "Gleim insisted that the rhythm of the Greeks and Romans should be rendered pleasing to the Germans by the charm of the contents, and exactly at this time he was reading Anacreon with his friends. In this way arose these Attempts of his."¹ The imitation of Anacreon was really not new. From the time of Weckherlin many poets, mostly of no great importance, had attempted to translate or imitate the poems of the Greek.² Their success, however, was small, partly because the poetical language of Germany was not yet sufficiently developed, partly because they really were not great poets. "Not one of them," says Witkowski at the end of his investigation, "had really grasped the life and spirit of the Anacreontic, and the designation, 'Forerunners of the Anacreontic Poetry,' is due to them, not because they endeavoured to attain the same ends as the later, genuine Anacreontists, but because they imitated the

¹ The full title is *Versuch in Scherzhaften Liedern*, 1744, with the motto "Nos hæc novinus esse nihil".

² For these translations and imitations see Degen's *Litteratur der Uebersetzungen der Griechen*, Leipzig, 1797, pp. 59-101, and the supplement in Vol. III. 1801, pp. 19-40. They are discussed fully in G. Witkowski's important pamphlet *Vorläufer der anacreontischen Dichtung in Deutschland und Friedrich von Hagedorn*, Leipzig, 1889. Still fuller is Günther Koch's *Bestreife zur Würdigung der ältesten Uebersetzungen anacreontischer Gedichte*. (*Vierteljahrsschrift für Litteraturgeschichte*, VI. 481-506.)

outward form without being able to understand the content and meaning of the original." Gleim's *Attempt in Playful Songs*, 1744, came, therefore, as a revelation.¹ Two years later Götze published his *Odes of Anacreon in Unrhymed Verses*, and lost by this act the friendship of Uz and Gleim.² The translation was a very great advance on former attempts. The language is still often helpless, the brevity of the original is not attained, but quite a number of songs are rendered with grace and correctness.³ Now Anacreontic poetry began to gain ground and to spread its roots all over Germany. Gleim, Uz, Götze, and Jacobi are its greatest representatives. Uz became silent after 1767, Götze died in 1781, but Gleim and Jacobi wrote on into the nineteenth century. It was not, however, without opposition that the Anacreontic poetry attained such popularity. Above all the youthful Wieland and the Swiss critics, Bodmer and Breitinger, condemned the new tendency vigorously.⁴ But lyric poets like Friedrich von Hagedorn, who had already established his fame as a cheerful, melodious singer, were carried away by the stream of enthusiasm. After the year 1745 Hagedorn wrote songs in imitation of Anacreon.⁵ Lessing, too, and the young Goethe showed themselves favourable to the new movement. The actual representatives of the Anacreontic poetry remain, however, the student-friends Gleim, Uz, and Götze, and the one who joined them somewhat

¹ Their importance and their relation to Anacreon are clearly illustrated by Petzet, p. 10 ff.

² Uz had written several of the poems and now found them published without his consent. Degen attributes to him Nos. 7, 14, 28, 29, 30, 43, 44, 51; for the whole question of the relation of Uz and Gleim to the translation see Erich Petzet's *Studien zu Johann Peter Uz*, Berlin, 1893, p. 6 ff.

³ For a full appreciation see Petzet, p. 7. and especially Franz Muncker's *Anakreontiker und preussisch-patriotische Lyriker*, Deutsche National-Litteratur, vol. 45, Stuttgart, 1895, in the Introduction to Uz, p. 9 ff.

⁴ The quarrel with Wieland and the Swiss critics is fully discussed by A. Sauer in his excellent edition of Uz, *Deutsche Litteratur-Denkmale*, No. 33, Stuttgart, 1890. See his Introduction, pp. xx-lxii.

⁵ The earlier lyrics of Hagedorn also reveal many Anacreontic elements. This is to be explained by the fact that Hagedorn's poetry is to such an extent influenced by the Anacreontic of France and, to a less degree, of England. He cannot, however, be reckoned one of the *réal* Anacreontists. (See Witkowski, l.c. pp. 36-43.)

later, and who, in some respects, stands nearer to the lyric poetry of Goethe than the others, Johann Georg Jacobs.¹

In France the Anacreontic poetry began much earlier than in Germany. Already in the first half of the sixteenth century Clément Marot and Mellin de Saint-Gelais in their imitation of Roman and Italian models had introduced many Anacreontic motives and ideas. Not, however, till the year 1554, when Henri Estienne published the newly discovered poems of Anacreon,² did a strong Anacreontic movement begin. At this time and for two centuries later Clément Marot's poetry was greatly admired and imitated. Marot at the court of François I. is the pattern of a courtly lyricist. For this poetry, which celebrated the beauties of the court in strange names and generally with exaggerated unreal sentiment, the new lyrics of Anacreon suited admirably. Their warmth, elegance, grace, and joy in life attracted all. Already in 1557 there appeared a complete translation of the Anacreontic poems, Remi Belleau's correct but dry *Odes traduites d'Anacreon*.³ At the same time the courtly poetry began to borrow from the Anacreontic lyric. Ronsard in his latest work, Magny, Baif, and Vauquelin de la Fresnaye all wrote in the sixteenth century in the Anacreontic manner. With Vauquelin de la Fresnaye came, however, quite another tendency into French poetry, the idyllic. By these two elements, the Anacreontic and the idyllic, the lyric poetry of France for the next two centuries was strongly to be influenced. The ladies of the court receive idyllic names, the situations are antique and bucolic, the love sentiment is partly a pure imitation of that of Anacreon, partly a more ardent sensuous passion. In the seventeenth century we have specially to mention

¹Goedeke in his *Grundriss der deutschen Dichtung*, IV. 51, 2nd ed. Dresden, 1891, names more than fifty other Anacreontic poets and collections of poetry. This shows the popularity of the movement among the unimportant versifiers of the time.

²*Ἀνακρεοντος Ὕμνων μέλη*. Ab Henrico Stephano lucet et Latinitati nunc primum donatae. Lutetiae, apud Henricum Stephanum MDLIII.

³It was followed by the translations of Le Fèvre 1681, of Longepierre 1684, of Madame Dacier 1693, of Sans Fard 1712, and of F. Gasson 1754. For the influence of Anacreon in France see Egger, *L'Hellénisme en France*, Paris, 1869, I. 358. In England the translations were somewhat later, by Willis 1683, by Addison 1735, by A. Philips 1748 and 1760, by Fawkes 1760.

Malherbe, Racan, Voiture, Saint-Pavin, Maucroix, Chapelle, Pavillon, Deshoulières, Chaulieu, La Fare, Rousseau, and Grécourt ; in the eighteenth Voltaire, Gresset, Gentil-Bernard, Bernis, Bertin, Moncrif, and Parny. These were the poets who exercised such remarkable influence on the Anacreontic poetry of Germany. There were others who were occasionally imitated, Dorat, Quinault, the lively writer of operas, and the representatives of the idyllic element, which also recurs to a great extent in the German poetry, Léonard and Saint Lambert.

It is the purpose of this study to investigate and determine to what extent, in what manner, and with what result this lyric poetry of France exercised an influence on the Anacreontic and the later lyric poetry of Germany.

CHAPTER I.

I. POINTS OF CONTACT ALREADY ASCERTAINED.

SEVERAL historians of Literature have referred to the influence of the French school on the German Anacreontists. Gervinus in his *Geschichte der deutschen Dichtung*, IV. 223,¹ says concerning Götz: "Although his 'Mädcheninsel' found favour notably in the eyes of Frederick the Great, yet the perfection and smoothness of the French lyricists, whom he learned to love and to imitate during his long stay in Lorraine and Alsace, he has not attained". He mentions (IV. 227) the poem "Le Rossignol" by La Fontaine, which was translated by a Berlin poet, but ascribed to Rost, the author of a collection of poems.² For Gleim and Uz, Gervinus mentions no French influence, but concerning Jacobi he makes a very true remark: "In his earliest poems there is nothing but mythological and Arcadian figures, trifling, and that soft Epicurean philosophy which he admired in Hage-born and the French lyricists, . . . in Chapelle, La Fare, Pellisson, Gresset, Desmarets, Bernard, Arnaud, and all the other Anacreontists of France".

Martin, in the revised edition of Wackernagel's *Geschichte der deutschen Litteratur*,³ notices the influence of Moncrif on Gleim's Romances. Concerning Götz he remarks (II. 381): "In touch with the French and Lorraine court circles as tutor and chaplain, since 1748 Field-Chaplain of the Royal Regiment of Alsace, he studied closely the light erotic poetry of the French". In a note Martin further says: "He made the acquaintance of Voltaire in Lunéville, and translated his poems addressed to

¹ 5th edit. Leipzig, 1873.

² *Vermischte Gedichte*, 1769.

³ Zweite Auflage, bearbeitet von Ernst Martin, Basel, 1894 (II. 378).

Frederick, as well as those of the King to Voltaire". Gresset's "Vert-vert" he rendered into German as Paperle, Carlsruhe, 1752. Sauer says of Uz: "He was more a pupil of the French than of the English, more a lover of Chaulieu than of Milton".¹ And again he remarks: "In Chaulieu he honoured a genuine imitator of Anacreon".² Concerning Uz, Erich Schmidt has observed: "He knew and loved the French lyric poets from Marot onward, from Marot, whom he could not silently imitate, to the cheerful Chaulieu and the present, as well as the English songsters, and Thomson and Pope".³ Uz has been most fully discussed, however, by Petzet in his *Studien*. "Marot and Chaulieu were," he says (p. 18), "the French lyricists for whom he had the greatest love." He notices that Uz had really no heart for the purely occasional poetry in the French sense of the word (p. 37 ff.). Only in his "Letters" does he show the mingling of prose and verse, "which goes back to Chapelle" (p. 21). The most important information, however, on the relation between the French and German poetry in the eighteenth century has been contributed by Georg Ransohoff in his pamphlet, *The Youthful Works of J. G. Jacobi*.⁴ "From his French models," he says, "Jacobi derived his love for ornament and that manner in which he developed to an extreme the Anacreontic trifling with gods and Amorettes" (p. 6). He notices the resemblance between Jacobi's "Tempel der Glückseligkeit" and Marot's "Temple de Cupidon," Montesquieu's "Temple de Cnide" and Voltaire's "Temple du Goût" (p. 11). He emphasises the fact, however, that in his "Letters" Jacobi shows nothing of the fine wit and intellect of Gresset. The resemblance is merely outward (p. 12). He observes that Jacobi imitates the *rimes redoublées* of Chaulieu and Chapelle (p. 16). Finally he draws the conclusion (p. 24): "From France came the mixture of prose and poetry, from there the unnatural versification, from there the whole genre of those half-true, half-fictitious figures drawn from and for the fancy. All

¹ Sauer's edition of Uz, mentioned above. Introduction, p. xxiv.

² *Ibid.* p. xxvi.

³ In his article on Uz in the *Allgemeine deutsche Biographie*, XXXIX. 446.

⁴ G. Ransohoff, "Ueber J. G. Jacobis Jugendwerke," Dissertation, Berlin, 1892.

the dallying, the excess of mythological ornament drowning the real feeling of the poet, the consequent want of solid content in the 'Letters' were first practised in France, and from there they came to Germany."

2. THE GERMAN ANACREONTISTS' REFERENCES TO FRENCH POETRY.

It is always noteworthy when one poet mentions another in praise or admiration of some particular part of his work. And if the writer thus mentioned represents a similar type of poetry in a foreign language, it is almost certain that he has stirred the poet who thus separates him out for special mention to emulation if not to imitation. In his letters Gleim often compares his young friend Jacobi with Chaulieu and Gresset. The comparison finally became rather uncomfortable for Jacobi, and he actually defends himself in one of his introductions¹ against the reproach that he had too closely followed the French. "As regards the first reproach," he says, "Gleim had raised it by his well-meant praise, for on every occasion he compared me, now with this, now with that French poet. Chaulieu, Gresset, and others were among his favourites; accordingly he named me after them; besides it was his opinion, that hitherto certain types of poetry, which the French had cultivated with remarkable success, had been neglected by us. And should it be taken more amiss in a German writer, that he tried to attain something of the courtly tone and fine wit of his neighbours, than in the Romans for imbuing their writings with the Attic salt, and imitating a Xenophon or a Menander?" Every word of this explanation is important both for Jacobi's and for Gleim's idea of the justice of imitation. We shall find that it was exactly the "courtly tone" and the "fine wit" of the modern Athenians which the German Anacreontists strove to attain. In his very first poem² Jacobi sings of these same French poets:—

¹ Jacobi's *Werke*, 4 vols. Zürich, 1825 (I. 178).

² *Ibid.* I. 182: Letter to Gleim.

Du willst, ich soll auf Wegen gehen,
 Noch deutschen Sängern nicht bekannt,
 Die ungesucht Chapelle fand ?
 In seinen Hain soll ich mich wagen ?
 Wo Liebesgötter schalkhaft ihn
 Umhüpfen, sich einander jagen,
 Ihm mit possierlichem Bemühn
 Erfrischend Eis zum Weine tragen,
 Und selbst von seinem Weine glühn ;
 Wo Lauben, welche nie verblühn,
 Ein ihm getreues Chor empfangen ;
 Wo den vertrauten Bachaumont,
 Wo ihren Liebling Pavillon,
 Die Scherze Hand in Hand umringen,
 Und bey der Huldgöttin Bouillon
 La Fare noch und Chaulieu singen ?

These verses are remarkably characteristic of Jacobi's youth. The "Liebesgötter," the "possierliches Bemühn," the "Chor," the "Scherze," and the "Huldgöttin" are the inseparable ornament of the *Letters to and from Gleim*. That Jacobi should have introduced them here is therefore not remarkable ; still the fact of these mythological figures dancing around and paying homage to his favourite French poets to such an extent as is here represented, strengthens the conviction that he could not well think of the one without the other. Again he speaks of following Gresset under the linden-tree and of seeking rustic tranquillity there (I. 184). He mentions Madame Deshoulières as accompanying him to the near valley and the far wood, to Nature's avenues, to the hill, where the lambs gently tread the clover, and he sings his plaint to his beloved sheep (I. 213).¹ He praises the light and graceful verses of Bernis, full of youth and nature (I. 328). He celebrates the death of J. J. Rousseau, and wrote an essay on his importance as a man and as a writer (II. 354). He quotes the translation, by Gleim, of the French poem, "Le passant

¹ The childish sentiment of this last passage, with its endearing diminutive, "Schäfchen," is characteristic of Mme. Deshoulières' sentimental style. It was this style, however, which influenced Gleim and Jacobi, in whose works both the traits mentioned recur frequently.

et la tourterelle" (IV. 22). A comparison of the two illustrates excellently Gleim's very moderate success as a translator. The French poems runs:—

Le Passant : Que fais-tu dans ce bois, plaintive tourterelle ?

La Tourterelle : Je gémis ; j'ai perdu ma compagne fidèle.

Le Passant : Ne crains-tu point que l'oiseleur

Ne te fasse mourir comme elle ?

La Tourterelle : Si ce n'est lui, ce sera ma douleur.

Gleim's translation is as follows:—

Der Wanderer : Was machst du da, du kleine Turteltaube ?

Die Taube : Ich seufze. Mein getreuer Mann

Ward einem Jäger hier zum Raube.

Dem er doch nichts gethan !

Der Wanderer : So fliege weg ! wie ? wenn er wieder käme ?

Mit dem Geschütz, das ihm das Leben nahm,

Und dann auch dir das Leben nähme !

Die Taube : Wenn er es nicht, so thut's ja doch der Gram.

If the original were not before us, Gleim's poem would be quite acceptable. The brevity of the French he has not succeeded in preserving: his poem has eight lines, the other five. Indeed, the French is remarkably concise: it sketches in five short lines a whole life's history. In thus giving only the outlines and leaving the reader to fill in the detail, it reminds us remarkably of the style of the Folksong. Gleim's translation, on the other hand, is talkative and resembles a story told to children. Notice that he mentions the "hunter," the "gun," the "husband," and inserts the phrase, "whom he had in no way injured," all of which are additions to the original.¹ Jacobi further mentions Delille, with whose views on the beauties of the natural English gardens he concurs (IV. 242, 250, 261, 268).

Uz celebrates Chaulieu, the singer of sweet songs, as he sits late by his wine (p. 360). Chaulieu is caressed by the Graces, crowned with roses (p. 390). He mentions Corneille's daring, sublime spirit, and the graceful charm of Racine (p. 159). Twice he speaks of having read the witty writings of the younger

¹ We have further to notice that Gleim uses quite a different metre from the original. This is a fact, the importance of which will be seen later on.

Crébillon (pp. 299 and 373). He celebrates La Fontaine as the singer of Hymen's pain and Amor's joy (p. 355). He refers to Voltaire's "Temple du Goût" (p. 370), quotes from Saint-Evremond (p. 252), mentions the splendid edition of Boileau by Saint-Mard (p. 319), and cites Boileau's well-known lines:—

Rien n'est beau que le vrai, le vrai seul est aimable,
Il doit briller partout et même dans la Fable (p. 370).

These frequent references by Uz and Jacobi to the writers of France signify that they were thoroughly acquainted with and admired French literature. The case is somewhat different with Götz and Gleim. Götz mentions Le Fèvre, the translator of Anacreon, but no one else, except when he translates directly from the French and names the author. Gleim, too, in spite of the numerous references in his poems to his German brother poets,¹ never, except in the case of translation, mentions one of the French Anacreontists. In spite of this we shall see that Gleim and Götz are quite as much under French influence as Uz and Jacobi.

3. THE TRANSLATIONS OF THE GERMAN ANACREONTISTS FROM THE FRENCH.

The German Anacreontists have translated many poems directly from the French. Two of Jacobi's best poems are renderings of the French songs "Que ne suis-je la fougère?" and "Jusque dans la moindre chose"² (Jacobi, II. 187 and 232).

Uz borrowed his "Qualities of a Lover" from Marot³:—

¹ Gleim mentions Uz, I. 67, II. 131, I. 96, I. 173; Klopstock, II. 43, II. 219; Jacobi, II. 44, I. 285, 287, 292; Herder, II. 219; Hagedorn, I. 71; Ramler, I. 204; Lessing, I. 301, 319; Götz, I. 306; Kleist, I. 65, 319. In Gleim's *Briefwechsel mit Heinse*, edited by Leitzmann, Weimar, 1894, Heinse mentions many French writers, Gleim very few.

² The originals are difficult to find. The former is from the *Anthologie française*, II. 261, a rare book.

³ Marot, *Œuvres complètes*, Paris, 1731, 6 vols. H. 347; Chanson 25, not 24, as in Sauer's edition of Uz:—

Die ich mir zum Mädchen wähle,
 Soll von aufgeweckter Seele,
 Soll von schlanker Länge seyn.
 Holde Sanftmuth, Witz im Scherze,
 Rührt mein Herze,
 Nicht ein glatt Gesicht allein.
 Allzujung taugt nicht zum Spielen.
 Fleischigt sei sie anzufühlen,
 Und gewölbt die weisse Brust,
 Die Brunette soll vor allem,
 Mir gefallen ;
 Sie ist dauerhaft zur Lust.
 Setzt noch unter diese Dinge,
 Dass sie artig tanz' und singe ;
 Was ist solchem Mädchen gleich ?
 Sagt' ihr Mädchenkenner ! saget ;
 Wer's erjaget,
 Hat der nicht ein Königreich ? (p. 62).

The translation is faithful but not slavish. One line, the difficult "en bon point d'asseuré maintien," was at first misunderstood and rather questionably translated. On Gleim's advice, however, Uz changed it later.¹ We have to notice that, though the content of both poems is alike, the metre shows no resemblance. Marot has two strophes of ten lines each, Uz three of six lines.

1. Quand vous voudrez faire une amie,
 Prenez la de belle grandeur,
 En son esprit non endormie,
 En son tetin bonne rondeur :
 Douceur | en cœur, | Langage | bien sage
 Dansant, chantant par bons accords,
 Et ferme de cœur et de corps.
2. Si vous la prenez trop jeune
 Vous en aurez peu d'entretien :
 Pour durer, prenez la brunette,
 En bon point d'asseuré maintien.
 Tel bien | Vaut bien | Qu'on fasse | La chasse
 Du plaisant gibier amoureux :
 Qui prend telle prise est heureux.

¹ See the note in Sauer's edition of Uz, p. 63.

Marot's rhythm is also different. The systems of rhyme have nothing in common.

Gleim has translated a poem from Quinault, his "An die Blumen" (II. 368). The original is not in Quinault's published works,¹ but in Parny there occurs a poem which bears striking resemblance to that of Gleim.

Parny, I. 50. Au gazon foulé par Eléonore.
 Sous les appas de ma maîtresse
 Ployez toujours avec souplesse,
 Mais sur le champ relevez-vous ;
 De notre amoureux badinage
 Ne gardez point le témoignage,
 Vous me feriez trop de jaloux.

Götz has a poem, "To the Grass, on which Phyllis had Rested,"² which is clearly an imitation of the poem by Parny or of the missing one by Quinault. It is possible that Parny may have received the motive from Quinault, who lived a century before him. It may even be older still, as a similar idea occurs in one of the best-known poems of Walther von der Vogelweide. Here, however, it is clear that both Gleim and Götz have translated from the French, and both of them differ in metre from Parny at least. Another poem, "Doris to Belinde" (II. 374), Gleim has translated from Moncrif,³ and the graceful

¹ I have unfortunately often found that the poem in question is not in the published works of the French author—here, for instance, in the case of Quinault—although in most instances I have used an early edition or a true reprint of the same. It may be that many of these poems became known by means of the Recueils, which were so popular in the eighteenth century. We have the *Anthologie française*, 1765, 3 vols. edited by Monet ; *Élite de poésies fugitives*, 1764, 3 vols. ; *La nouvelle anthologie française*, 1768, 2 vols. ; *Élite de poésies fugitives*, vols. 4 and 5 ; *Almanach des muses*, 44 vols. 1765-1808 ; *Annales poétiques ou Almanach des muses depuis l'origine de la poésie française*, 27 vols. 1778-1783 ; *Encyclopédie poétique*, 2 vols. 1778 ; *Le petit chansonnier français*, 2 vols. 1780 and so on. Of these I have succeeded in getting access only to the 44 vols. of the *Almanach des Muses*.

² In Ramler's edition of Götz, Mannheim, 1785, I. 177. No. 25 in Schüddekopf's *Gedichte von J. N. Götz aus den Jahren, 1745-65, in ursprünglicher Gedalt*, Deutsche Litteraturdenkmale, No. 42.

³ Moncrif, *Œuvres*, 2 vols. Paris, 1791.

"To Lalage" (II, 370) from Bernis.¹ The former is not in Moncrif's published works, but the latter is to be found in Bernis (II, 43). In this instance Gleim has departed from his usual custom of expanding the original. He has here in two strophes given the outlines of what in Moncrif occupies six:—

Ich liebte Doris und Themiren
Und Daphnen, ich gesteh' es frei;
Zur Liebe liess ich mich verführen
Und blieb dir doch, o Lalage, getreu!
Zur Liebe liess ich mich verführen;
Geliebte, zürne nicht auf mich;
In Chloen, Doris und Themiren
Liebt' ich ja doch, o Lalage, nur dich!

In both the rhyme-system is the same, ab ab, but the length of the lines is different.

Götz has translated still more from the French than the others. He has translated four poems from Marot. Only the last of the four is to be found in Marot's works (*Épître*, xxix.).²

¹ Bernis, (*Œuvres*, 2 vols. Paris, 1882 (see II, 43).

1. Iris, Thémire et Danaë | Ont en reçu mon hommage;
N'en doutez point, belle Aglaë | Jamais mon cœur ne fut volage.
2. Iris parle si tendrement | Mon cœur est si faible et si tendre,
Que je croyais, même en l'aimant | Vous voir, vous parler, vous entendre.
3. Un souris engageant et doux, | Bientôt m'enflamma pour Thémire;
J'ignorai qu'une autre que vous | Put ainsi finement sourire.
4. Danaë s'offrit dans le bain: | Qu'on est aveugle quand on aime!
Aux lis repandus sur son sein | Je ne crus voir qu'Aglaë même.
5. Ainsi, dans les plus doux plaisirs | Je cédaï à vos seules armes;
Mon cœur n'éprouvait de désirs | Que pour l'image de vos charmes.
6. Iris, Thémire et Danaë | Ont en reçu mon hommage;
N'en doutez point, belle Aglaë | Jamais mon cœur ne fut volage.

² Puis que le Roi a désir de me faire

A ce besoin quelque gracieux prest,
J'en suis content: car j'en ai bien affaire,
Et de signer ne fuz onques si prest.
Parquoi vous pri sçavoir de combien c'est
Qu'il veut sedule, affin qu'il se contente:
Je la ferai tant sure (si Dieu plaist)
Qu'il ne perdra que l'argent et l'attente.

Götz, I. 181:—

Dieweil es dem, den wir nie sittsam preisen,
Dem Gütigsten der Könige gefällt,
In meiner Noth mir Vorschuss anzuweisen:
(Wie alles das aus deinem Brief erhellt:)
So melde mir, wie viel der junge Held
Entbehren kann. Die Quittungen zu schreiben,
Bin ich bereit; und stelle sie noch heut
So sicher, dass — (mein König kann es gläuben),
Ihm einst gewiss von allem, was er leiht,
Nur Kapital und Zinsen—ausßen bleiben.

Marot's poem seems to have pleased Götz owing to the witty ending, which he has rendered into German with success. It is a letter to one at court, and its character as such would be at once clear in France. This courtly poetry was, however, not yet known in Germany, and hence we see Götz here inserting an extra line, No. 4, to explain the nature of his poem as a reply to a letter from a courtier. In metre the two poems are slightly different. Marot has the rhyme-system ab ab ed ed, Götz ab ab bc dc dc. Götz has further translated "Henry IV.'s farewell to the beautiful Gabrielle" (II. 215) from an old French poem, and two poems (III. 131, 132) from old French originals. From Chaulieu he has the short and epigrammatic "Comparison of Champagne with Phyllis" (II. 123).

Er ist lieblich und voll Feuer;
Sie ist reizend, jung und fein:
Er belebet meine Leyer;
Sie giebt mir die Lieder ein.
Beider zarte Flammen rinnen
Mir durch Adern und Gebein.
Er bezaubert meine Sinnen;
Sie das Herz noch oben drein.¹

¹ Chaulieu, *Oeuvres*, 2 vols. Paris, 1774, II. 194.

Il est jeune, il est aimable,
Il est piquant comme toi;
Pour t'être encore plus semblable,
Il m'a rangé sous sa loi;

The content, the wit, and piquancy of the French original have been well rendered by Götz. Once more he departs from the French in regard to the metre. The rhyme-system is the same, the common *ab ab*; but the French lines have a different rhythm. Götz was not so fortunate in his translation of a sonnet by Louise Labé.¹ He has given his rendering the title, "The Poetess Discovers that She Loves" (III. 182). Götz's poem consists of twenty lines, that of the poetess has only fourteen. Götz has added no new thoughts, but has merely expanded those already in the French. The "*passant*" becomes in the German "*ein Venuskind*," who receives the further description: "No rosebud equals the purple of his lips". The greatest difference, however, is again in metre. Götz has simply thrown aside the sonnet form. This was one of the most popular verse-forms in France in the sixteenth century, indeed from the time of its introduction from Italy by Marot or Saint-Gelais. In the seventeenth and eighteenth centuries it maintained its popularity to a great extent, and yet, as far as I am aware, it is never used by the German Anacreontists.² Instead of the sonnet of fourteen lines,

Chacun de vous deux m'enflamme,
Chacun m'est un doux poison;
Et si l'un charme mon âme,
L'autre étourdit ma raison.

¹ Louise Labé, *Œuvres*, Paris, 1875, p. 127, Sonnet xix.

Diane estant en l'especeur d'un bois,
Après avoir mainte beste assenée,
Prenoit le frais, de Nymphes couronnée.
J'allois resvant, comme fay maintefois,
Sans y penser, quand j'ouy une vois,
Qui m'apela, disant: "Nynfe étonnée,
Que ne t'es tu vers Diane tournée?"
Et me voyant sans arc et sans carquois:
"Qu'as tu trouvé, o compagne, en ta voye?"
Qui de ton arc et tes flesches ait fait preye?"
"Je m'anmay," respons je "à un passant,
Et luy getay en vain toutes mes flesches
Et l'arc après; mais luy, les ramassant
Et les tirant, me fit cent et cent bresches."

² The sonnet was first practised to a considerable extent by Graf Stolberg.

Götz has here one stanza of four and two of eight lines. The rhyme-system of Louise Labé is ab ba ab ba cc de de, that of Götz ab ba cd cd ef fe gh hi hj jh. Another poem, "The Pleasures of the Country as Opposed to the Court-life" (III. 202), Götz has imitated from Racan.¹ It is very long and celebrates in traditional fashion the quiet country retirement as opposed to the uncertainties of fortune, the emptiness of fame, and the falseness of flatterers.

Mein Thyrsis, lass uns doch an unsern Rückzug denken :
Des Lebens sanfter Lauf ist über halb vorbei ;
Schon führt uns unvermerkt, uns ewig zu versenken,
Zur Gruft der Jahre Tyranney.
Wir haben unseren Kahn auf diesem tollen Meere,
Wie nur der Wind gewollt, genugsam schwanken sehn ;
Nun ist es Zeit, dass uns kein später Zufall störe,
Mit ihm in einen Port zu gehen, etc.

There are thirteen of these eight-lined strophes, but the French is also as long. The translation is, as will be seen from the first stanza, quite faithful. Again the metre is different. Racan's rhyme-system is aa bc cb dd, that of Götz ab ab cd cd.

From Malherbe² Götz has his poem "On Kings" (III. 219) :—
Traue dem, was die Welt dir verheisst, in Ewigkeit nicht mehr ;
Denn ihr Schimmer ist Glas, ihr Wohlstand gleicht dem Meere,

¹ Racan, *Œuvres*, 2 vols. Paris, 1857, I. 196.

Tircis, il faut penser à faire la retraite
La course de nos jours est plus qu'à demi faite.
L'age insensiblement nous conduit à la mort.
Nous avons assez vu sur la mer de ce monde
Errer au gré des flots notre nef vagabonde ;
Il est temps de jouir des délices du port.
Le bien de la fortune est un bien périssable,
Quand on bâtit sur elle, on bâtit sur le sable, etc.

² Malherbe, Livre II. Stances xxxvii. *Paraphrase du Psaume cxlv.*

N'espérons plus, mon âme, aux promesses du monde ;
Sa lumière est un verre, et sa faveur une onde,
Que toujours quelque vent empêche de calmer.
Quittons ces vanités, laissons-nous de les suivre ;
C'est Dieu qui nous fait vivre,
C'est Dieu qu'il faut aimer, etc.

Dessen sanfte Ruh bald ein Sturmwind trübt.
Müde der Eitelkeiten, lass uns ihnen entsagen.

Und den lieben, o Seele,
Der uns schuf und erhält, etc.

Here Götz seems to have imitated the six-lined stanza of his original, but his lines are unrhymed, whereas Malherbe has the regular rhyme-system *aa be cb*.

Another very long poem Götz has entitled "The Freedom of the Wise" (partly from the younger Racine¹). The title is in so far incorrect, as the whole poem, with the exception of three stanzas, is a faithful reproduction of the seventeen strophes of Racine; and the new verses have no importance whatever. They are inserted between the last two of the French. The poem of Götz begins as follows:—

Wie um die Wette mögen die Grossen mich
Zu sich berufen: hier in der Einsamkeit
Beglückt, vergnügt mit meiner Musse,
Werd' ich die Knechtschaft zu meiden suchen, etc.

The translation remains throughout true to the original. In one or two places, as in the lines—

Was ihr gesungen, wag' ich manchmal
Auf der Theorbe zu wiederholen,

the German is not so successful as the French—

Moi-même j'oserai répéter sur ma lyre
Ce qu'ils m'auront appris.

The French stanzas have the rhyme-system *ab ab*, those of Götz are unrhymed.

From all these instances it is quite clear that the German Anacreontists, even when they closely follow the contents of the originals which they translate, take no trouble whatever to imitate the stanza, the rhythm, or the rhyme-system of their French models.

¹ Racine, *Œuvres*, 6 vols. Paris, 1808, Vol. II. p. 5, 1st verse:—

Charme de mon loisir et de ma solitude,
Que les grands à l'envie m'appellent auprès d'eux !
On ne me verra point chercher la servitude
Lorsque je suis heureux, etc.

Not a few instances occur where the German Anacreontists have translated, or very closely imitated, poems from the French, without admitting them as such, or mentioning any French source. For this proceeding it is difficult to find a name. An instance is Götz' poem "Du und Sie" (I. 168). It is a close imitation of Voltaire's "Les Vous et les tu",¹ Voltaire's parenthesis even, "que l'amour me le pardonne," is rendered into German by a similar one, "Amor vergebe mir's," and we see Götz struggling to convert Voltaire's "soupé" into German "Salat".

Galathee, wohin flog sie, die goldne Zeit,
Da du, sonder Lakey und Putz,
Abends, einzig im Schmuck eigener Grazien,
In der Fallje geschlichen kamst?
Froh bey meinem Salat, den in Ambrosia
Deine Reize verwandelten,
Warfst du damals dich selbst, fröhlicher Laune voll,
In des glücklichen Jünglings Arm,
Der, betrogen von dir, gänzlich sich dir ergab,² etc.

Götz here employs unrhymed lines, though those of the original are rhymed. Götz' poem, "On the Danger of Praise" (Schüddekopf's edition, No. 52), is borrowed from Chaulieu³ :—

¹ Voltaire, (*Œuvres complètes*, 50 vols. Paris, 1877, X. 269.

Philis, qu'est devenu ce temps | Où, dans un fiacre promenée,
Sans laquais, sans ajustements, | De tes grâces seules ornée
Contente d'un mauvais soupé, | Que tu changeais en ambroisie
Tu te livras, dans ta folie | A l'amant heureux et trompé
Qui t'avait consacré sa vie? etc.

² In this case Götz hardly required to mention that his poem was a translation, as Voltaire was probably more read in Germany in the eighteenth century than himself.

³ Chaulieu, (*Œuvres*, 2 vols. Paris, 1774, I. 81 :—

Que c'est un dangereux poison
Qu'une délicate louange !
Hélas ! qu'aisément il dérange
Le peu que l'on a de raison,
Et qu'avec un plaisir extrême
On laisse, quand on est Auteur
Endormir à ce bruit flatteur
La connoissance de soi-même !

Welch Gift voll lieblicher Gefahr

Ist nicht ein feines Lob, womit uns Kenner schmücken!

Wie mächtig ist es nicht, das Bisschen zu verrücken,

Was von Vernunft noch bey uns übrig war!

Und o mit welch entzückendem Vergnügen

Stellt man ihm nicht, ist man ein Autor, frey,

Beim Schalle seiner Schmeicheley,

Die Kenntniss unsrer selbst gemächlich einzuwiegen.

We have here only to compare the translation and the original to see with what comfortable indifference Götze departs from the metre of the French. His first line is similar to the first of Chaulieu, but in the second he inserts a clause, "womit uns Kenner schmücken," which is not in the original, and which at once draws him away into a new metre. In thus differing he has not improved. The short lines of the French contribute largely to the witty epigrammatic character of the poem.

Uz was much more independent in the treatment of the models which he imitated. His poem "Silenus" (p. 77) was inspired probably by Virgil's sixth Eclogue. Gresset has freely imitated the same. The poem of Uz is much farther from the original than that of Gresset, and can be considered an independent work. Only in lines 10 to 15 does it follow Virgil closely, while it relates the beautiful legend of Pan and Syrinx, which is neither in the Eclogue of Gresset nor of Virgil.

Gleim, who in his poems never mentions a French author, has nevertheless borrowed one of his poems completely from a French source.¹ It is entitled "The False One" (II. 85):—

¹ The original is in the *Almanach des Muses*, 1777, p. 230; it is quoted also in the *Poètes Français*, edited by E. Crépet (III. 422) as the work of Boufflers. It runs:—

Le premier jour que je la vis,
J'aperçus sa beauté, mais je n'aperçus qu'elle,
Et le jour que je l'entendis,
Je la trouvai bien plus que belle;
J'admirai son esprit, je louai ses attraits,
Sans penser que mon âme en seroit enflammée,
Si j'avois su d'abord combien je l'aimerois.
Je ne l'aurois jamais aimée.

Den ersten Tag, als ich sie sah.
 Sagt' ich : sie wäre schön ;
 Den andern Tag, als ich sie sah,
 Sprach ich : ich habe so kein Mädchen noch gesehn !—
 Die Falsche ! wär' ich doch weit weg von ihr geblieben,
 Seit diesem hat sie mich betrübt !
 Hätt' ich gewusst, dass ich so treu sie würde lieben,
 Ich hätte nimmer sie geliebt.

Gleim has acted well in here leaving his original unmentioned, for in truth his poem is a very weak rendering of the French. In his endeavour to give the whole in eight lines, he has been obliged to omit the important motive, the beauty of the mind. The lines which he then substitutes for 3, 4, and 5 of the original are the purest prose—"ich habe so kein Mädchen noch gesehn"—"wär' ich doch weit weg von ihr geblieben". Then by his exclamation "Die Falsche!" he loses all the delicacy and suggestive character of his original, which leaves us to suppose that the grief was caused by a lover's falseness. In metre we notice again considerable difference.

Götz has borrowed the idea of a poem from Corneille. It is entitled "The Nymph of the Seine to the City of Paris" (I 65). It runs :—

Beim Anblick deiner stolzen Wälle,
 Paris ! steh' ich gefesselt still.
 Und kann nicht mehr von meiner Stelle,
 Und weiss nicht mehr, wohin ich will.
 Tausend Tempel, tausend Schlösser,
 Und jedes Ludwigs werth, und jedes königlich,
 Bezaubern mich. | Verliebt in dich |
 Steigt mein reinstes Gewässer | Durch geheime Thor' |
 Ueber sich empor, | Dir aus ewig rinnenden Pokalen |
 Den Tribut zu zahlen.

The only difference between Götz and Corneille is that the former represents the nymph of the Seine as speaking, whereas in Corneille's poem the point of view is objective.¹

¹ Corneille's poem is a translation of Sauteul's Latin inscription for the fountains of Paris. See Corneille's *Euvres*, 10 vols. Paris, 1862, Vol. X. pp. 242-3.

Curiously once again Götz has shown no inclination to follow the rhythm of the French: he has maintained his iambs pure throughout. Götz has the rhyme-system *ab ab cd de ee ff*, Corneille the system *aa bb cd ed*. There is one more instance which must be mentioned, and here Götz has used a French original¹ in a most questionable manner. His poem is entitled "Akanth und Phryne" (II. 75):—

Ungefähr vor sieben Jahren
 Bot Akanth aus Unbedacht
 Für die Freuden einer Nacht
 Phrynen alle seine Waaren;
 Aber ihm—wer hätt's gedacht?—
 Ward ein tiefer Knicks gemacht, etc.

Both poems have four strophes, those of Götz consisting of six lines, while those of the French have only four. The French original mingles iambs and anapaests; the rhythm of the German is trochaic throughout. The rhyme-system of Grécourt is *ab ab*, that of Götz *ab ba bb*. In content there are also differences. The graceful French poem becomes in German almost

Que le Dieu de la Seine a d'amour pour Paris !
 Des qu'il en peut baiser les rivages chéris,
 De ses flots suspendus la descente plus douce
 Laisse douter aux yeux s'il avance ou rebrousse ;
 Lui-même à son canal il dérobe ses eaux,
 Qu'il y fait rejaillir par de secrètes veines,
 Et le plaisir qu'il prend à voir des lieux si beaux.
 De grand fleuve qu'il est, le transforme en fontaines.

¹The original is quoted in the *Dictionnaire du XIX^e Siècle* as being by Dufresney, with the title "Les Lendemain". It occurs in the works of Grécourt (*Œuvres*, 4 vols. Paris, 1782), I. 143, under the title, "Les quatre ages des femmes". It runs as follows:—

1. Philis, plus avare que tendre, | Ne gagnant rien à refuser,
 Un jour exigea de Silvanre | Trente moutons pour un baiser.
2. Le lendemain, seconde affaire, | Pour le berger le tronc fut bon ;
 Il exigea de la bergère | Trente baisers pour un mouton.
3. Le lendemain, Philis, plus tendre, | Craignant de moins plaire au berger,
 Fut trop heureux de lui rendre | Tous les moutons pour un baiser.
4. Le lendemain, Philis, peu sage, | Voulut donner moutons et chien
 Pour un baiser que le volage | A Lisette donna pour rien.

improper: "un baiser" is converted into "die Freuden einer Nacht". With that disappears the Arcadian atmosphere, which in the French is so charming. The "Waaren," the "Knicks," the "verführerische Tracht" sound too modern. The witty ending of the original is not rendered in the German, although Götz often endeavours to attain an epigrammatic conclusion. On the whole, there is no doubt that Götz has here, in imitating, degraded a charming model.

All these imitations of French poems prove that Gleim, Götz, Uz, and Jacobi were interested and thoroughly well read in the literature of France. The investigation so far has shown that Gleim and Götz have won absolutely no laurels as translators, while Uz and Jacobi exhibit more freedom and skill. The most important result of the inquiry so far, is, however, the invariably noticed fact that, even where the German Anacreontist closely follows the contents of his original, he in no case has employed the same metre. Such a proceeding is quite unusual. If we think of Heine's "Lebe wohl, und sei's auf immer," and his other translations which not only render exactly the spirit and the verse but even the mannerisms of Byron, if we think of all the better translators of Anacreon, who strove to attain the short, playful metre of their original, if we think of Goethe, Voss, Stolberg, and Schlegel, who often paid the same tribute of admiration to the authors whom they translate, then the proceeding of the Anacreontists is very strange. That they could not imitate the French metres is unlikely; for in many cases they have employed a more difficult form of verse than their originals; that they wished to preserve the form, if not the content, of their poems original, is always possible; but certain it is that the French verse-forms have made no great impression upon them, or they would never in so many cases simply have neglected them.

CHAPTER II.

BORROWED MOTIVES.

1. THE ANACREONTIC VIEW OF POETRY.

In a well-known song Anacreon gives us his view of poetry :—

θέλω λέγειν Ἀτρείδας
θέλω δὲ Κάδμον ᾄδειν·
ὁ βάρβιτος δὲ χορδαῖς
ἔρωτα μῦνον ἤχει.

This graceful prologue served as model for most of the later Anacreontists :—

Anakreon, mein Lehrer
Singt nur von Wein und Liebe
Sollt' ich, sein treuer Schüler
Von Hass und Wasser singen (I. 1).

So sang Gleim, the most faithful follower of Anacreon. It is the Muse, "the friend of joyous youth, who chases care," that he invokes (I. 103). He sings only of jests and playfulness, but sometimes, too, he imparts honest lessons (II. 1). He thanks God for the gift of poetry, which has opened up to him the joys of life, of nature, and of virtue, and which has driven off the dark swarms of care (I. 15). With this idea we may compare Chaulieu (I. 232) :—

Muse, unique dépositaire
Des ennuis secrets de ma vie ;

and Du Bellay¹ (p. 149) :—

¹ Du Bellay, *Œuvres choisies*, Paris, 1876.

A son luth.

Luth, qui soulois adoucir les ennuis
Qu'ores le sort qui me tournoit sans cesse,
Ores l'amour d'une belle maistresse
M'a fait souvent souspirer jours et nuits.

He thanks the Muse for giving him joyful song all his life (II. 264). Horace, whom the Anacreontists imitate to a great extent,¹ was the first to pray for an old age, not *cithera carentem* (I. 31), and La Fare repeated the same wish (Ode VII):—

Muse, qui daignait me sourire,
Fais, seule au défaut des Amours,
Par l'enchantement de ta Lyre
Le charme de mes derniers jours.

The heroes of war beg Gleim to sing of their exploits, but the lyre answered:—

Ich bin ja keine Trommel
Die Trommel diene Dir!

This could be paralleled almost anywhere, e.g. Léonard (I. 121)²:—

Un autre embouchera la trompette guerrière,
Décrira le tumulte et l'horreur des combats—

and Bertin (p. 55):³—

Qu'un autre en vers pompeux célèbre les combats;
Qu'il chante les héros: moi, je chante les belles,
De plus tendres fureurs et de plus doux ébats.

Uz at once in his first poem declares his intention to sing of lofty themes. He wishes to be no paid *Gelegenheitsdichter* (p. 39). He sings of the Muse, daughter of Love and Wine, who, educated by Innocence and Nature, learned from Wisdom knowledge of all things. (p. 121).⁴ To flattery he has never stooped

¹ For the influence of Horace on early German lyrics see A. Lehnerdt's book, *Die deutsche Dichtung des 17 und 18. Jahrhunderts in ihren Beziehungen zu Horaz*, 1882, and for Uz especially see Petzet's *Studien*. The influence is greater on Uz than on any of the other Anacreontists.

² Léonard, *Œuvres*, Paris, 3 vols. 1798.

³ Bertin, *Œuvres*, Paris, 1824.

⁴ This is an instance of Uz' occasionally frightful mixture of allegory and mythology.

(p. 73). Though Germany has

in ungeheurer Menge
Von Lieb und Wein erbärmliche Gesänge,

yet his own Muse, and that of Anacreon, Hagedorn, and Gleim have ever been chaste and honourable (p. 378). He always praised religion and virtue:—

nie unverschämt und niemals ruchlos klang
Mein Jugendlieb, wenn ich beim Weine sang (p. 383).

Jacobi, too, defends his "playful poems" in his "Letter to Klotz" (I. 278), and expresses his disinclination for the melancholy poetry of the imitators of Young (II. 52). He sings of the Muse, who stills the soul, turns envy to laughter, and makes sorrow light (II. 326). Why should singers be ashamed of their little songs? What increases the joy of man is worthy of God and His creation (III. 316). Götz devotes a whole poem to his rhymes (I. 191):—

Ihr Geschenke der Natur,
Aufgesucht auf Berg und Flur,
Reime, klein an Geist und Leib,
Meiner Jugend erster Ruhm,
Und mein liebster Zeitvertreib,
Und mein einzig Eigenthum;
Von Apollon nicht gezeugt,
Von den Musen nicht gesäugt,
Nur an Amors Seit' erdacht,
Nur in Fröhlichkeit gemacht:
Wandert, holde Kinderehen,
Ferne von Pedanterie,
Immer mit den Grazien,
Immer mit der Harmonie!
Wenn euch jemand küssen will,
O so haltet niemals still,
Fliehe mit Bescheidenheit!
Sagt, dass ihr, voll Niedrigkeit,
Keiner Küsse würdig seyd.

This poem is a pretty close imitation of a madrigal by La Fare (p. 48):—

Présents de la seule nature, | Amusement de mon loisir,
 Vers aisés, par qui je m'assure | Moins de gloire que de plaisir :
 Coulez, enfans de ma paresse : | Mais, si d'abord on vous caresse,
 Refusez vous à ce bonheur : | Dites qu'échappés de ma veine
 Par hasard, sans force et sans peine, | Vous méritez peu cet honneur.

Götz' poem is exactly twice as long as the French original. But the new ideas, which he has added, "Aufgesucht auf Berg und Flur"—"klein an Geist und Leib"—"meiner Jugend erster Ruhm"—"mein einzig Eigenthum" are not very important. The mythological trifling in the next few lines could also be done without.¹ It is again noteworthy that the rhythm of the French is iambic, that of the German trochaic. The "küssen" of the German is not so appropriate as the French "caresse," and "voll Niedrigkeit" is by no means so apt as "échappés de ma veine, sans force et sans peine".

From these comparisons it will be seen that the attitude of the Germans towards poetry was the same as that of the French Anacreontists. Many of the ideas, as that song chases care and comforts old age, go back to Horace and Anacreon, so that it is no longer possible to say whether Gleim, Götz, and Uz had them from the ancients or the French. In the case of Götz the influence of La Fare is evident.

2. THE ANACREONTIC VIEW OF LIFE, DEATH, IMMORTALITY.

What is the Anacreontic view of life?

Gleim considers it useless to flatter, to complain, and lament. The duties of life are kissing, drinking, and jesting (I. 31). We should drink quickly:—

Denn es verfließt die Zeit
 Schnell, wie der Blitz, in's Meer der Ewigkeit.
 Der Tag bricht an, gebraucht ihn heut,
 Gebraucht mit weiser Hurtigkeit
 Den Tag, den euch der Himmel leiht (I. 127).

Days fly more quickly than carriage-wheels, no one can retain

¹ We have here an instance where Götz introduces mythological figures although there are none in the French original. See discussion on this subject later.

them (I. 167). We know not where we are to-morrow. Let us sing, fill our glass, and live (I. 258):—

Weisst du, wo du morgen bist
Flüchtig ist die Zeit.

Hurtig leben ist mein Rath
Flüchtig ist die Zeit.

And again (I. 262):—

Die Zeit hat allzustarke Schwingen.
Wer kann sie halten? Lasst uns singen,
Ein jeder fülle sein Glas.

With these ideas we should compare *Passerat* (p. 276)¹:—

Les heures de jouir ne durent pas longtemps
Empressez-vous, tendres Amans.

Chaulieu (I. 167):—

Verse du vin, jette des roses
Ne songeons qu'à nous réjouir.

Chaulieu (p. 168):—

Profitons de la vie ;
Ça verse-moi du vin ;
Et qui sait, ma Silvie,
Si nous serons demain !

Chaulieu (II. 289):—

Profitez en ce jour des plaisirs de la vie,
Songez bien qu'il s'en va pour ne plus revenir.

Quinault,² V. 431 :—

Ah ! quelle erreur, quelle folie
De ne pas jouir de la vie !
C'est aux jeux, c'est aux amours
Qu'il faut donner les beaux jours.

Bertin (p. 115):—

Jouissons, nous mortels ; profitons du moment ;
Qui sait, hélas ! demain si nous serons encore !

¹ *Passerat*, *Œuvres*, à la Haye, 1685.

² *Quinault*, *Théâtre*, 5 vols. Paris, 1739.

Uz often sings of the shortness of life. While we talk, time flies on wings and takes all joy away (p. 59). Gleim had used the same metaphor (I. 262), and it is a favourite one. It occurs also in the French :—

Almanach Des Muses, 1776, p. 84 :—

Le temps fuit d'une aile légère,
Et la beauté n'a qu'un moment.

Once again Uz writes :—

die Flügel froher Stunden
Eilen unermüdet fort (p. 397).

In Uz, however, the moralising tendency prevails. In vain is the day on which no good is done (p. 93). Through virtue we become worthy of life : our whole heart should not hang on pleasure (p. 97). We must leave all and go forth naked, but good deeds follow us into eternity (p. 113).

Jacobi advises us to live cheerily and like brothers :—

Denn nicht lange scheint der Erden-sonne Strahl :
Immer weiter muss der Zeiger rücken ;
Unser Weg ist kurz : wir drücken
Uns die Hände bald zum letzten Mal (III. 349).

He sees the days and pleasures of life pass away so quickly that he is forced to ask, Is it worth while to tune the lyre of joy to song? Yes, we should, says he, be merry : to the sound of sweet songs let us pass smiling through life, and cease only when the long night sinks over us (IV. 156, and I. 226). With this reasoning we should compare Chaulieu (I. 22) :—

Bien loin que la vitesse
Dont s'écoulent nos beaux ans,
Soit un sujet de tristesse ;
Il faut que notre sagesse
Tire de la fuite du Temps
De la mort, de nos maux et de notre faiblesse,
Les raisons de nous réjouir.

For the metaphor of the day and the night compare Voltaire (X. 223) :—

La nuit avance avec vitesse ;
Profite de l'éclat du jour.

Götz has a beautiful poem on *Die Lebenszeit* (II. 225) :—

Die Zeit entflieht, wie dieser Raub,
Wie dies Gewölk entflieht die Zeit.
Ein Thor sieht ihr mit Wehmuth nach :
Ein Weiser, der für heut
Und nicht für Morgen lebt,
Kann, eilet sie gleich mit den Winden,
Ihr doch, so sehr sie weiter strebt,
Die regen Flügel binden.

For this advice compare Rousseau (*Odes*, II. 13) :—

Pourquoi perdre le jour qui passe
Pour un autre qui doit passer ?
Vivons pour l'instant où nous sommes,
Et non pour l'instant à venir.

And Pavillon (II. 54) ¹ :—

En effet, dans ce court voyage,
Un pauvre mortel, est-il sage,
S'il remet jusqu'au lendemain
Le sûr et le présent usage
Des plaisirs que le souverain
Lui fait trouver sur son passage.

This comparison of life with a path or journey is a favourite one.
We find it in Dorat (II. 93) ² :—

Tout ici bas n'est qu'un passage
Et l'on s'unit pour se quitter.

It occurs previously in Moncrif (II. 185) ³ :—

Goûtons mille douceurs :
Et si la vie est un passage
Sur ce passage au moins semons des fleurs ;
Le temps s'enfuit : pourquoi le regretter ? ⁴

¹ Pavillon, (*Œuvres*, 2 vols. Amsterdam, 1750.

² Dorat, (*Œuvres*, 9 vols. 1776.

³ Moncrif, (*Œuvres*, 2 vols. Paris, 1791.

⁴ Cf. also Chaulieu (II. 351) :—

Jè sème encore de quelques fleurs
Le peu de chemin qui me reste.

The latter passage has been closely imitated by Götz (II. 225):—

Ist unser Leben nur ein kurzer Weg,
So lasst uns diesen kurzen Weg,
So lange wir ihn gehen,
Mit Rosen übersähen.

The singing of the shortness of life goes back to Anacreon. He compares life with a swift-rolling wheel (IV.): he emphasises the necessity of joy before it passes away for ever (IV.). He sang (XV.):—

ἐμοὶ μέλει ῥόδοισι
καταστέφειν κάρηνα.
τὸ σήμερον μέλει μοι
τὸ δ' αὔριον τίς οἶδεν;

He wishes to forget his sorrows, and drink, laugh, and dance till his end comes (XXIV.). What does sorrow avail? ὁ βιὸς βροτοῖς ἄδελος. With this philosophy of Anacreon that of Horace was in agreement. He too sang (I. 9, 13):—

Quid sit futurum cras, fuge quaerere, et
quem fors dierum cumque dabit, lucro
appone, nec dulces amores
sperne puer neque tu choreas,
donec virenti canities abest
morosa.¹

Du Bellay, in close imitation of Horace, repeats the same theme (p. 100):—

Ce que les destinées
Nous donne de journées
Estimons que c'est gain.
Que sais-tu si les dieux
Ottroyront à tes yeux
De voir un lendemain ?

Horace's "vitae summa brevis spem nos vetat incohare longam" is closely rendered by La Fare (p. 58)²:—

¹ See further Hor. I. 4 and I. 11.

² La Fare, *Eurres*, London, 1781, a small collection with the appropriate motto, "Pauca, sed bona".

La brevit  de nos jours
 Qui passe comme une ombre vaine
 Nous prescrit de borner le cours
 De toute esp rance incertaine.

Thus the motives passed from the Roman to the French lyricists, among whom they were however expanded and employed to an extent unknown before. We may quote in addition to the passages above cited Du Bellay (p. 109) :—

Chassons le soin qui nous d vore,
 Trop curieux de l'avenir,
 Ce qui viendra demain
    pensif ne te tienne :
 Les dieux ont en leur main
 Ta fortune et la mienne.

Quinault (IV. 189) :—

Les plus beaux de nos jours ne durent gu re :
 Le sort de la beaut  nous doit allarmer,
 Nos champs n'ont point de fleur plus passag re.

Pavillon (II. 55) :—

L'avenir, bien souvent, en vain se fait attendre
 Tous les momens pass s sont pour jamais finis.

Racan (I. 41) :—

On ne peut trop tost ny trop tard
 Gouter les plaisirs de la vie.

Voltaire (X. 541) :—

Tous nos plaisirs n'ont qu'un moment.
 H las ! quel est le cours et le but de la vie ?

Perhaps never in the history of poetry was the shortness of life so emphasised.¹ In many cases it is uncertain whether the Germans have been more influenced by the ancients or by the

¹ For other instances see Marot, I. 343 ; Du Bellay, 110, 287 ; La Fontaine, II. 646 ; La Fare, *Ode vi.*, II. 11 ; Ronsard, *Sonnets pour Hel ne*, xlv. ; Belleau, I. 128 ; Chaulieu, II. 2, 289 ; Maucroix, p. 135 ; Deshouli res, I. 39 ; Racan, I. 151 ; Piron, I. 622 ; II. 16, 51 ; III. 425 ; Dorat, II. 65, 160 ; Boufflers, p. 89, 111, 171, 174, 225 ; and for the popularity of the same motives among unimportant writers see *Po tes Fran ais*, I. 162 ; II. 16, 51, 442 ; III. 39, 281, 379 ; *Almanach Des Muses*, 1766, p. 84 ; 1770, p. 29.

French. In some cases we have seen that the French follow Horace very closely, and that the Germans have borrowed motives from the French. At any rate, the presence of a general influence spreading from the ancient world through France to Germany cannot be doubted.

With the view of life among the Anacreontists that of death is closely connected.

Glein emphasises above all the fact that rich and poor, the highest and the humblest alike must die (I. 109). Between the king and the peasant there is in the end no difference:—

Sie mögen sich, nebst tausend Gästen,
Mit Schnepfendreck und Aeustern mästen,
Und Milch und Käse sei für mich;
Sie mögen Wein, wie Wasser saufen;
Sie müssen zu dem grossen Haufen
Der Todten, doch so gut, als ich (I. 113).

With this we may compare Racan (I. 154):—

Les lois de la mort sont fatales,
Aussi bien aux maisons royales,
Qu'aux taudis couverts de roseaux.
Tous nos jours sont sujets aux Parques,
Ceux des bergers et des monarques
Sont coupey des mesmes ciseaux.

And La Fare (p. 58):—

La mort entre indifféremment
Sous un toit et dans un portique
Elle renverse également
Et le pauvre et le magnifique.

And *Odes*, III. 1:—

La mort enfin les égale
Et les poursuit incessamment,
Tirant de son urne fatale
Chaque nom indifféremment.¹

¹ Compare, too, Malherbe, *Poëtes Français* (II. 351):—

Le pauvre en sa cabine, où le chaume le couvre
Est sujet à ses lois
Et la garde qui veille aux barrières du Louvre
N'en défend point les rois.

Here Gleim, Racan, and La Fare sing the same theme as Horace had already celebrated (II. 3):—

omnes eodem cogimur, omnium
versatur urna serius ocius
sors exitura et nos in aeternum
exsilium impositura cumbae.

Gleim shows that Death comes only to those who fear him: those who have no fear he passes by (II. 228). With this idea we may compare Gresset (I. 133):—

Cette mort terrible
Pour le vulgaire malheureux
Pour un sage n'est point ce spectre si terrible
Sur qui les vils mortels n'osent lever les yeux.¹

He thinks of the grave with joy: it is a cool resting-place where sorrows are no more (II. 197):—

Grab, du tief gegrabenes, ach!
Du, mein letztes Schlafgemach!
O wie sanft, wie sanft wird mir,
Einst der Schlummer sein in dir!

With this idea of relief in death compare Ronsard (V. 243):—

O que d'estre jà morts nous seroit un grand bien,
Si nous considérons que nous ne sommes rien
Qu'une terre animée, et qu'une vivante ombre,
Le sujet de douleur, de misère et d'encombre.

Jacobi, too, regrets that the fair face of the maiden must turn to dust, but finds consolation in the grave for his sorrows (II. 126, 359):—

Doch find' ich einst ein kühles Grab;
Das endet alle Schmerzen.²

As he grew older Jacobi sang often of death. In his poem on "Ash Wednesday" (III. 227), he reminds us that all, youths, old

¹ Compare also Pavillon (II. 262):—

La vie est peu de chose, et sa fin n'est terrible
Qu'à ceux qui n'ont jamais osé le méditer.

² Chaulieu (I. 143) thinks of the grave as a harbour:—

Où je n'essuierai plus tempête ni naufrage.

men, kings, conquerors, everything that is born on earth, must return to dust and ashes. This is again the echo of Horace, which we find, too, in *Maucroix* (p. 61):—

La mort de ses rigueurs ne dispense personne :

L'auguste éclat d'une couronne

Ne peut en exempter les rois.

Jacobi sings again (III. 412):—

Alle führt die schwarze Stunde

Zu des Orcus Finsternissen.

He moves, however, calmly towards his end. He laments, indeed, the loss of youthful joys, but finds consolation in the thought of immortality. With this compare *Du Bellay* (107):—

De mourir ne suis en esmoy

Selon la loi du sort humain,

Car la meilleure part de moi

Ne craint point la fatale main.

For the calm contemplation of death compare *La Fare* (*Ode* X.):—

Ainsi puissai-je mollement

Et d'une âme toujours égale,

Profitant de chaque moment,

Attraper mon heure fatale,

Où, content de ne plus souffrir

Cent maux dont elle nous délivre,

Je cesse seulement de vivre.

Sans sentir l'horreur de mourir.

Götz in his poem, "To the Day-labourer" (II. 194), repeats the traditional idea, that rich as well as poor must die. In his case, however, mythology plays a greater part than usual:—

Des Cocytus Gestad ist allen

Ein gemeiner Port.

Die grossen Kriegedonnrer

Und Bezwingen der Erde

Hüpfen, als leichte

Geschmächte Schatten,

Als Blätter vom Winde getrieben

Einst am Lethe, wie du.

He remarks¹ that death is ever with us, even from our birth. Each day we are dying. What mortals call death is only his last blow. With this we should compare Rousseau (*Odes* II. 13):—

Le premier moment de la vie
Est le premier pas vers la mort.

Götz expresses, too, the idea that the sorrows of life lead only to the grave. Death, therefore, cannot be terrible (No. 97). This idea is not an ancient one, but has doubtless its source in French lyric poetry. In further illustration of it we may cite Deshoulières (I. 37):—

Pour qui connoît les misères humaines
Mourir n'est pas le plus grand des malheurs.

Götz uses an image to represent immortality. Pack up gold, he says, and set fire to it. The packing burns, but the gold remains uninjured (No. 97). This metaphor is borrowed from Chaulieu (II. 307):—

Brûlez de l'or empaqueté,
Il n'en périt que l'emballage;
L'or reste; un si léger dommage
Devrait-il être regretté?

The celebration of the power of death is at least as old as Anacreon. He exclaims:—

τί μοι μέλει μεριμνῶν;
θαρεῖν με δεῖ, εἴν μὴ θέλω (xxv.).

And, again, τὸ θαρεῖν γὰρ μετὰ πάντων. Horace especially sang that rich and poor are alike subject to fate. He was closely followed by La Fare, Racan, and Maucroix. Gleim and Götz repeat the same ideas.

Thus, again, the current of influence is an unbroken one from Anacreon to his German followers; but in other beliefs, for instance, that the grave is a cool resting-place, there we have especially the influence of the French.² The same idea was especially popular in the later German Romantic school.

¹ III. 213.

² For further comparisons see Gleim, II. 228; Jacobi, IV. 379; Götz, III. 218; Chaulieu, I. 16; Quinault, IV. 177; Deshoulières, I. 44; Bertin,

In their hopes of immortality French and German Anacreontists are also at one. In his "Song of Consolation at the Grave of My Brother" (II. 124), Gleim comforts himself with the idea of immortality. Uz, too, in his poems on the death of Cronegk and of Kleist, expresses the same feeling. Jacobi compares his fate to that of the linden-tree in the churchyard, in whose rustling evening greeting he sees a token of resurrection (II. 440). He thinks often of the joys of an after-life, where he shall meet his friends again (IV. 380):—

Wohl schwing' ich oft mich zu den Freuden
Der unsichtbaren Welt empor;
Schon winken mir, im sel' gen Chor,
Die Lieben, einst mit tausend Zähren
Von mir beweint; in lichten Sphären
Umarmt von Schlosser, neben Gleim
Und Pfeffel, fühl' ich mich daheim.

Chaulieu finds pleasure in the same thought (II. 337):—

Tout ce qui s'offre à ma pensée
Ce ne sont que des fleurs, des berceaux toujours verts,
Et les champs fortunés de la plaine Elysée:
Là, dans l'instant fatal où le Sort m'a remis,
J'espère retrouver mes illustres amis;
La Fare avec Ovide, et Catulle avec Lesbie.

Voltaire, too, expressed the same idea. He rejoices in the thought of meeting Marcus Aurelius, Lycurgus, and Virgil in the Elysian fields (X. 523). Here in Chaulieu and Voltaire we see the recurrence of the old belief, no longer, surely, as a belief, but as a literary motive capable of poetic treatment. In other passages Voltaire writes with deeper philosophical thought (X. 540):—

Nous naissons, nous vivons, bergère,
Nous mourrons sans savoir comment:
Chacun est parti du néant:
Où va-t-il? Dieu le sait, ma chère.

p. 233; St. Lambert, p. 352; Dorat, II. 101; *Poètes Français*, II. 761. Almost all celebrate the invincible power of death, and advise us to meet it with courage and calmness.

Among the Germans Götz also has this ancient traditional belief. In his poem "On the Death of Laura" (II. 192) he envies the ghosts who conduct the dead spirit to the land of shadows, and see her countenance before him in Elysium. He sings how the mighty one day will glide along the banks of Lethe, thin shadows driven by the wind, and in Rhadamanthus' eyes their purple cloak will avail them no more than the labourer's smock-frock (II. 195). It is curious how Götz, the Catholic clergyman above all, should have clung in his poetry to these old ideas. It is a sign that his view of lyric poetry was altogether a false one. He believed in Rhadamanthus no more than did Chaulieu and Voltaire. In singing of them he merely followed a tradition, which is here strong enough to occupy all his thoughts and repel his own real feelings. Gleim, Götz, and Jacobi rose above this trifling, expressed their real feelings and beliefs, and thus distinguished themselves from Götz as lyric poets, true to their own views and sentiments.

3. MYTHOLOGY AND RELIGION

Classical mythology plays no small part in the German Anacreontic. In Gleim we find the well-known figures of Amor, Venus or Cythere, Vulcan, Mercury, and Apollo. In most cases, however, Gleim has known how to treat these as mythological figures and no more. His point of view is the classical one. For instance, when he tells the story of Apollo's lyre (II. 188) it is simply a narrative from the ancient times. In the case of Jacobi it is quite different. In his earlier poems he completely loses himself and his narrative in mythological trifling. Take, for instance, the poem (I. 221):—

O ihr, der Huldgöttinnen Rächer,
Ihr Krieger mit dem goldenen Köcher,
Ihr setzdet Troja einst in Brand;
Jetzt waffnet euch geschwinde,
Die Lösung sei, Belinde!
Kommt mit der Fackel in der Hand;
Bestürmet, ach! ich bitte,
Bestürmet jene Hütte;

Schiesst tausend Pfeile stumpf,
 Und führet in Triumph
 Den alten Faun gebunden.
 Von junger Nymphen Schaar
 Wird euer blondes Haar
 Mit Lorbern dann umwunden.
 Der böse Satyr mu-s,
 Dort, wo die Rosen stehen,
 Uns zärtlich küssen sehen,
 Und darf nicht mehr den Kuss
 Der Mutter wieder sagen.
 Wenn meines Amors Wagen
 Gefleckte Tiger ziehn,
 Dann spannen mit Gelächter
 Der Venus lose Töchter
 Auch an den Wagen ihn !

This style of poetry was in the young Jacobi a serious mistake. But how easily pardoned ! He had few lyrical models in Germany on whose example he could build his style. Hagedorn perhaps, was the only one, and with Hagedorn Jacobi has few points of connexion. Ranschoff, in his otherwise thorough and excellent pamphlet on Jacobi's youthful works, throws the blame of all this mythological trifling in the case of Jacobi upon the shoulders of his French models : " In his exaggerated use of mythological elements Jacobi has his equal only in Chaulieu. It would be unjust to point to Gresset. No poet has dragged the Gods into his poetry so much as Chaulieu, has supplied them with numerous duties of courtesy, and has dissolved the real matter into an arabesque of mythological ornamentation, no poet has felt the ' charme de la fiction ' so much as he " (p. 22). With this conclusion it is impossible to agree. In the two volumes of Chaulieu's poems, more than 600 pages in all, I have noticed only the following passages where mythology is used to excess : I. 32, 51, 85, 153, 155, 159, 164, 216, 269, 305 ; II. 41, 48, 94, 114, 118. A comparison of these passages with any page from the youthful work of Jacobi is very much in favour of the Frenchman. And why select Chaulieu especially for censure, when the poems

of Rousseau are full of mythological figures, when in the operas of Quinault the whole action is sometimes carried on by nothing but mythological and allegorical personages! And yet not one of these poets has committed the same excesses in want of taste and emptiness of content through use of mythology as has Jacobi in his earliest work. Still to defend Jacobi against the heavy strokes of Ranschoff, we must emphasise the fact that he very soon discovered his mistake and sought to rectify it. In his preface of 1807 he says (I, 180): "There was more foundation in the charges against me for playing with Love-gods and Graces, for my trifling manner in the treatment of certain subjects, and for the unnatural floridness of expression, although the critics here went too far. They forgot the countless number of Love-gods on vases, cameos, and other Greek works of art; the numerous playful representations of these amorettes; the little Bacchanals and other representations of this sort, admired and loved in the age of Socrates. They forgot the songs of Anacreon, who in Athens was called The Wise—the 'Sparrow' of Catullus and similar trifles. Still they were in the right. I continued too long in this strain; it was time to break off. I have retained the smallest possible number of these poems, only those for which my friends had strongly pleaded. And among these even many have been shortened."

Here we have to note that, according to Jacobi's own statement, he had other sources for his mythological figures than the French poets so blamed by Ranschoff. His interest in archæology¹ supplied him with numerous subjects for his poetry. The relation between the Anacreontic poetry and archæology was, however, a mutual one. The latter supplied Jacobi with many of his Amor-pictures, and the true conception of Greek Art as revealed by Winckelmann may have clarified his views later, but it was probably the Anacreontic movement which gave the impulse to the study of representations of Amor on ancient works of art.

To the promise at the end of his explanation Jacobi remained true. In the first volume of his poems Love-gods occur six times, in the second seven times, afterwards never. "Huld.

¹ This subject is well illustrated by Ranschoff, p. 24 ff.

göttinnen" enter six times into the first volume, ten times into the second, not into the third, and into the fourth only in a translation from Anacreon. The Graces are mentioned three times in the first volume, nineteen times in the second, once in the third, and never afterwards. The Amorettes occur only in the first two volumes, and likewise Jacobi's favourite "Hügel" as the trysting-place of the lovers.

Uz understood, like Gleim, how to retain the mythological figures in their proper sphere. His poem, "The Love-gods" (p. 64) is a really charming picture of Cypris' kingdom. Melody of verse and richness of imagination unite the graceful outlines.

Götz, however, often fell into the same error as Jacobi. He addresses his love Olympe thus (III. 5):—

Krone von Arkadien !
 Amor und die Grazien
 Irrten auf Der Erd' herum,
 Suchten sich ein Heiligthum.
 Amor endlich fand's bey mir,
 Und die Grazien bey dir.

Sometimes Götz goes so far with this mythological trifling that his poems are quite unintelligible. Examples are Nos. 64 and 50. No. 34, which is also obscure, bears the French motto, "Sans les illusions que servent nos plaisirs," and No. 70, which is also mythological, is an imitation of Rousseau. These two facts point to the conclusion that Götz and Jacobi sought in the French lyricists their models in thus introducing mythology. That is probably so, but we cannot insist too strongly on the fact that first in Götz and Jacobi did it become a mannerism, the consequences of which were fatal to their lyric strength and reality.¹ We even find instances (Götz, No. 92) where the German poet, in closely imitating a French poem, actually introduced six needless lines of mythology, which were not in the original.

¹ In spite of these facts our opinion of Jacobi's poetical merits is much higher than that expressed by Ranschoff. This writer, following the title of his essay, has of course judged Jacobi solely on the strength of his youthful works, i.e., of the worst poems he has written. It would be desirable that so able a critic as Ranschoff should also deal with the maturer productions, which are of quite a different character.

It is interesting that Goethe also in his earliest poems was a slave to the mythological tradition, but in Strassburg he quickly discarded it.

One would scarcely expect that the Anacreontists whose thoughts moved so much in the ancient sphere, would introduce in their works many ideas of the Christian religion. Such is the case with Götz. Further than the Elysian fields his poetic vision did not reach. It was not so, however, with Jacobi, not so with Gleim and Uz. Here the latter approach more closely to the style of Gellert and Klopstock.

Gleim speaks directly against the old polytheism (II. 180):—

Gott ist Gott im Donnerwetter,
Und im Frühlingssonnenschein,
Gott ist Gott in allem—Götter
Können also nirgend seyn!

The world has only one Creator (II. 238). Jacobi, too, celebrates the Creator of the world (II. 423). Sometimes in his poems we find almost a pantheistic tone. In the waterfall, the wind, and everywhere the spirit of God hovers: He is in the evening dew, the sky, the earth, and the sea (III. 184). The streams murmur His name, who holds all things in His hand (III. 198). He watches over vale and grove, and utters His blessing o'er the slumbering world (III. 198). He needs no temple from the hand of man; nature is His greatest temple and praise:—

fern und nah
Verkündigt sich ein Gott der Stärke,
Der will und schafft. Im Bergstrom braust
Er nieder; seine Tanne saust;
Nur Allmacht stempelt seine Werke.

Uz has still more of religion in his poems than any of the other Anacreontists. Especially in the later books he strikes a moralising tone which is not always lyrical or poetical. His sixth book contains nothing but religious poems, in which he celebrates God the Saviour, the Lawgiver, the Redeemer, God in Spring, in Storm, and so on. In many of these poems Uz seems to have borrowed ideas from his favourite French poet Marot, or directly from the Psalms.

Uz sings (p. 188):—

Die Tage gleiten hin, und Jahre folgen Jahren :
Er spricht, so kommen sie, sie fliehen, wenn er winkt.

Marot (IV. 257):—

Jour après jour coulant
Du Seigneur va parlant
Par longue expérience ;
La nuit suvant la nuit,
Nous presche et nous instruit
De sa grande sapience.

Uz exclaims (p. 199):—

Singt, singt mit heiligem Entzücken
Singt unserm Gott ein neues Lied.

Marot (IV. 271):—

Chantez de luy par mélodie
Nouveau vers, nouvelle chanson.

Uz (p. 201):—

Dir, grosser Vater aller Wesen,
Der allen wohlthut, alle liebt,
Und will dass alle, wenn sie wollen
Alle glücklich werden sollen,
Denen er das Leben giebt.

Marot (IV. 227):—

Car l'Eternel les justes cognoist bien
Et est soigneux et d'eulx et de leur bien.
Pourtant auront félicité qui dure.

Uz represents God as brandishing the thunderbolt (p. 204);
Chaulieu, too, sings, " La Foudre est dans ses mains " (I. 17.)
Chaulieu represents God as animating all things with His breath
(I. 18):—

C'est lui de qui la féconde haleine
Sous le nom de Zéphire rappelle le Printemps
Ressuscite les Fleurs, et dans nos bois ramène
Le ramage et l'amour de cent oiseaux divers.

With this compare Uz (p. 202), who celebrates God in Spring:—

Er geht in Büschen und sie blühen;
Den Fluren kömmt ihr frisches Grün,
Und Wäldern wächst ihr Schatten wieder,
Der West, liebkesenel, schwingt
Sein thauendes Gefieder,
Und jeder frohe Vogel singt.

Voltaire, too, sang in the same strain (X. 544):—

Tout annonce d'un Dieu l'éternelle existence;
On ne peut le comprendre, on ne peut l'ignorer,
La voix de l'univers annonce sa puissance
Et la voix de nos cœurs dit qu'il faut l'adorer.

The excessive mercy of God is celebrated by Moncrif and Uz:—

Je veux éprouver ma constance
Ma peine est un nouveau bienfait (II. 6).

Uz (208):—

Du bist weis', auch wenn du mich betrübst
Du gebeutst, o Vater, weil du liebest.

Uz sings of Him from whom we have the spark of life (p. 207), and Moncrif (pp. 4 and 20) celebrates the source of our life, the Author, the charm of our soul. Moncrif (p. 22) says:—

Vous trouvez un tendre père
Dans le Dieu qui devoit punir,

Compare Uz (p. 185), and again (p. 205):—

Wir haben einen Gott voll Huld
Auch wenn er zornig scheint,

These instances may suffice to show the similarity of ideas between Uz and his French models. Certainly the phrases and expressions of worship remain in every language practically alike, but seeing that Marot was a favourite poet of Uz, and that religious themes had already been treated in the French poets,¹ whom Uz otherwise follows, the conclusion is not very improbable that these same writers may have inspired Uz to some of

¹ Notably in Moncrif's *Poésies chrétiennes*, Racan's *Psalmes*, Rousseau's *Psalmes*, and the *Hymns* of both Racines, especially the younger.

his later moralising poems. At any rate we here have in the German Anacreontists and in the French lyric poets, whom they generally imitate, a similar theme, which is not ancient and not Anacreontic.

4. OLD AGE. YOUTH. CONTENTMENT. JOY.

The theme of old age is sung by all the Anacreontists. Gleim exclaims (II. 160) :—

Gebt mir Blumen, gebt mir Kränze,
Bin ich gleich ein alter Mann!
Ich bin freudig aller Tänze!
Gebt mir Blumen, gebt mir Kränze,
Dass ich alle Freudentänze
Mit den Musen tanzen kann!
Gebt mir Blumen, gebt mir Kränze
Bin ich gleich ein alter Mann!

This is genuinely Anacreontic in sentiment and style. The repetition of the main ideas, the short lines each containing one thought, are closely modelled from the Greek. Again, in his poem, "The Old Man" (I. 209), Gleim prays the fair one not to flee from him: the roses of her cheeks suit well his grey hair. However, he blames the old Melusine for wishing always to be young. She should prepare for death and send her daughter to the dance (I. 120). These are two rather contrary ideas, but in the one case Gleim has followed Anacreon, in the other he has given the modern idea. Voltaire expresses the same (X. 512):—

Laissons à la belle jeunesse
Les folâtres emportements :
Nous ne vivons que deux moments :
Qu'il en soit un pour la sagesse.

In his "Last Song" (II. 274) Gleim laments that all his roses are withered. The metaphor and the song remind us of Chaulieu, who sang (I. 27) :—

Je touche aux derniers momens
De mes plus belles années,
Et déjà de mon printemps
Toutes les fleurs sont fanées.

Uz laments the loss of youth and pictures his haggard, helpless appearance in old age. Still he wishes no ghosts by his bedside, only young flesh and blood still alive to the joys of life (p. 131). With this we may compare Mar. 4 (III. 138) :—

Plus ne suis ce que j'ay esté,
Et ne le saurois jamais estre :
Mon beau printemps et mon esté
Ont faict le saut par la fenestre,
Amour, tu as esté mon maistre,
Je t'oy seryy sur tous les dieux :
O si je pouvois deux fois naistre,
Comme je te servirois mieulx !

Götz notices especially the effect of old age on his poetry: his imagination allows itself no longer to be shut up in the prison of rhyme (II. 202). With this compare Chaulieu (L. 32), who begins to see with regret

que ma veine glacée
Doit enfin de la rime éviter la prison.

Jacobi, too, laments the loss of youthful joy (IV. 178) :—

Es winket mir der Lorbeerhain
Nicht mehr: der Jugend Rosen dorrt'en,
Der Liebe Myrthen sind verblüht.

He cannot write as he formerly did. With white hair and cold blood one may—

Zwar Verse machen, doch nicht dichten.

With these views compare Voltaire (X. 389) :—

Vieux bel esprit, vieux amant
Vieux chanteur, est insupportable.

And again (X. 538) :—

Les Muses, ainsi que les Belles,
Dédaignent les vœux d'un vieillard.

Bertin (p. 57) and Chaulieu (L. 30) rejoice in the idea of retirement from business to a quiet country life in old age. Bertin sings :—

J'irai, j'irai, loin du monde volage,
De mes aïeux cultiver l'héritage.
Tondre ma vigne et labourer mes champs.

So, too, Jacobi praises country retirement (IV. 405):—

Ein ländlich Dach soll ihm der Freuden Fülle
Gewähren: schon vergisst er im gepriesenen Thal
Den staatlichen Regierungssaal.

From these quotations many interesting facts are to be noticed. Gleim follows Anacreon closely in several poems. His song (I. 209) is directly imitated from the Greek:—

Ach, schönste aller Schönen
Was fiehst du mich? Du fiehst,
Weil du die grauen Locken
Auf meinem Haupte siehst!
O weil auf deinen Wangen
Noch frische Rosen blühn,
O darum darfst du eben
Nicht meine Liebe fliehn!
Sieh nur der Phillis Kränze,
Sieh nur, wie da so schön
Frisch aufgeblühte Rosen
Bei weissen Lilien stehn!

Anacreon's poem is distinctly shorter:—

μή με φύγῃς, ὀρώσα
τὰν πολιὰν ἐθειρὰν·
μηδ', ὅτι σοι πάρεστιν
ἀνθὸς ἀκμαῖον ὄρας,
τὰμὰ φίλτρα διώξῃς.
ὄρα καὶ στεφάνοισιν
ὅπως πρέπει τὰ λευκὰ
ρόδοις κρίνα πλακέντα (XXXIV.).

Gleim has here not imitated the continuous lines of the original. His poem is divided into stanzas. He has twelve lines, where the Greek has only eight. He employs more repetition to fill out his strophe, but otherwise the tone of the original is well rendered. In the last verse one might object to the introduction of Phillis,

since the "schönste aller Schönen" had not been named. Gleim, however, *will* have detail. In other poems Anacreon expresses the view that one should be gay the nearer death is (XI).¹ He is old but will dance like Silenus (XXXVIII).² An old man is young when he dances with the youths (XLVII) :—

γέρων δ' ὅταν χορεύῃ,
τρίχας γέρων μὲν ἔστι,
τὰς δὲ φρένας νεάζει.

This philosophy, however, did not suit the subtle mind of the French. Voltaire, Chaulieu, and Bertin spoke out their opinion that old age was for something else than dancing. In this Ux, Götz, and Jacobi followed them, and Gleim in one or two of his later poems. Here we have an instance where the French lyricists expressed ideas that were contrary to Anacreon, and yet the bulk of the German Anacreontists set the model of the Greek aside and followed the more modern ideals.³

While the Anacreontists sang so much of old age, youth receives little mention in their poems. The man of joyful temperament never thinks of youth. He is young, surrounded by pleasure, and wishes to enjoy his life, but he never descends to philosophic considerations on his youthful days.

We find Chaulieu looking back with regret to the days which are no more (I. 110):—

Jours sereins, jours heureux, qu'êtes-vous devenus ?
Où jadis plus d'une conquête
De myrthe et de laurier vint couronner ma tête !

Gleim, too, calls his youth back, the joyful time when he could love all maidens and was successful with all (I. 288). Jacobi congratulates the youth who still can seek the rose (IV, 179). Götz exclaims (II. 192) :—

¹ πρὸς τὰ νεκρὰ παίζει,
ὅσῳ πένθος τὰ μέλαινα.

² ἐγὼ γέρων μὲν εἰμι, | νέος πάλιν δὲ πίνω . . .
Σείληνον ἐν μέσσοις | μαινομένοις χορεύσω.

³ We have here an indication of the tendency of the so-called Anacreontists of Germany, first close imitation of Anacreon, but later a drawing nearer to the poetic ideals of France.

Ist die Fröhlichkeit verschwunden
Die mein Herz so gern erneut ?

and Uz laments the departure of the sly jests of youth (p. 132).

A very frequent metaphor in the French poets, particularly in Ronsard, is that of plucking the flowers of life. Passerat sings (*Poètes Français*, II. 166) :—

Jeunes, il faut cueillir la fleur
De la jeunesse.

So too Arnaud (*Almanach des Muses*, 1770, p. 20) :—

Vivons, mes chers amis, hâtons-nous de cueillir
Le peu de fleurs que le plaisir
Sur nos pas a fait naître.

And Moncrif (II. 81) :—

Mais aimer, c'est cueillir
Les roses de la vie.

The same metaphor recurs in Uz (p. 83) :—

Mit mancher Blume lacht die rauhe Bahn des Lebens :
Auf ! pflückt sie ! säumt ihr euch ? sie welkt und war vergebens,
Und ihr und eure Zeit verläuft !

Contentment is a favourite theme among the Anacreontic poets. Gleim exclaims (II. 120) :—

Ich bin vergnügt, was will ich mehr ?
Will ich der König seyn ?
Wär'ich vergnügter, wenn ich's wär ?
Ich glaub', ich glaube, Nein !

Ich mag es nicht, das Sklavenjoch
Geknüpft an eine Kron' !

Quinault had previously used the metaphor of a slavish joke for fortune (V. 131) :—

Fortune volage,
Laissez-moi en paix.
Vous ne donnez jamais
Qu'un pompeux esclavage.

Uz dedicates a poem completely to the celebration of contentment (p. 31).

He reminds us that joy flies from palaces, and that the splendour of princes gives no pleasure (p. 32).

So too sang La Fare (p. 117):—

Que quelqu' autre au dépens de sa tranquillité
Amasse une immense richesse ;
Pour moi de mes desirs la médiocrité
Me livre entier à la paresse.

Uz is content with what he has and—

kann es seyn, bei freyem Scherze
Ein kluger Freund und reiner Kuss (p. 51).

So sings the contented Marot, Uz' model (II. 398):—

Quant est à moi, je me trouve très bien,
J'ay dame belle, exquise et honorable.

Götz in his song "The Contented One" (II. 212) lets the ball of fortune roll as it will. He regrets not the past, is contented with what he has, and knows that to enjoy to-day is to prepare for pleasure to-morrow.

La Fare sings (p. 78):—

Satisfait de ta destinée,
Jouis du bonheur d'aujourd' hui.

Jacobi also brings back the old thought in new form, that contentment seldom drinks from golden cups (I. 190). He is satisfied with what the Gods grant, however little it may be (III. 202). Above all he finds joy in nature, in the splendour of spring-time. Contentment is the most valuable of gifts; though we have little, it renders that little sufficient (IV. 193). With this we should compare Marot (p. 206)¹:—

D'estre content de peu sans vouloir davantage,
C'est un trésor qu'on ne peut estimer.

This theme, contentment, was not celebrated by Anacreon. The cheerful Greek was naturally satisfied with his destiny, but first in his pupil Horace do we find the theme as such. Horace was closely followed in Germany by Hagedorn, with whom this is a favourite subject, and in France by La Fare and others. The Germans sing more of contentment than the French, perhaps in

¹ Edition of Héricault, 1 vol. Paris, 1867.

accordance with the general character of the two peoples. For the Anacreontists in this case not only the French, but also Horace directly and Hagedorn have been of influence.¹

A great part of the Anacreontic poetry is devoted to the praise of the goddess of joy. Gleim exclaims (I. 95): "Away, ye dark cares, let me jest and laugh":—

Komm, du zarte,
Weisse Freude,
Komm und werde
Meine Schwester,
Komm und trinke
Mit den Brüdern!

Here style and sentiment remind us exactly of Anacreon (XXV.):—

*τί μοι πόνων, τί μοι γόων,
τί μοι μέλει μεριμνῶν;*

Gleim denies that man is made to mourn (I. 139). Only enemies of virtue are enemies of joy (I. 144). In his poem to Jacobi (II. 44) he shows how all the various joys of nature should render even the most mournful cheery. In the same intention Gresset had sung (II. 125):—

Tout ce qui vit n'est fait que pour nous réjouir.

In his poem "Table-song" (II. 108) Gleim asserts that it is wisdom to be gay. So too Voltaire (X. 221):—

La véritable sagesse
Est de savoir fuir la tristesse
Dans les bras de la volupté.

Born for joy in this life, Gleim hopes for everlasting joy in heaven (II. 177). Uz reminds us in his "Invitation to Pleasure" (p. 66) that the joy which hovers near us often flies away, while we strive after false aspirations. The future is dark, but if we live merrily the black cloud will soon disperse (p. 66). Racan, too, warns against too much striving (I. 156):—

¹ For further instances see Gleim, I. 260, 232; I. 201, 378; Jacobi, II. 329; Chaulieu, I. 33; Bernis, I. 42; Dehoulières, I. 43; Pavillon, II. 65; Maucroix, 115; Chaulieu, II. 290, 291; La Fare, 17; Ducis, IV. 326.

Fuyons donc ces grandeurs qu'insectes nous suivent,
 Et sans penser plus loin, jouissons de la vie,
 Tandis que nous l'avons.

Uz warns us, however, against drunken excess (p. 101); he prays the goddess of joy to remain favourable to him always:—

Dass sein Leben zwar verborgen,
 Aber ohne Sklaverey,
 Ohne Flecken, ohne Sorgen,
 Weisen Freuden teuer sey (p. 177).

In contrast to these sober views of Uz several of the French poets celebrate the "délicieuse ivresse," and Dorat exclaims (II. 205):—

Buvons, rions, jusqu'au matin,
 Saisissons l'instant du bel âge.

The difference shows clearly how Uz in his later poems departed completely from the Anacreontic standpoint.

Jacobi reminds us that sorrow is sometimes necessary before we can have joy (II. 332).¹ Götz finds joy between virtue and reason (No. 20). In these quotations there is no great resemblance between the Germans and the French. They all imitate Anacreon in their own way. Gleim follows the Greek most closely. In his delight in drinking, dancing, and singing he reminds us of his ancient model:—

ποθέω μὲν Διονύσου
 φιλοπαίγμονος χορείας,
 φιλέω δ' ὅταν ἐφήβου
 μετὰ συμπότου λυρίζω (XLII.).²

5. THE SIMPLE LIFE. WISDOM AND FRIENDSHIP. CONTEMPT FOR MONEY.

The Roman poet, when he wrote his famous "beatus ille," probably never dreamt that so many singers in after ages would follow his example. But especially in the life at the French court, where stiffness and ceremony often banished all naturalness

¹ Jedoch auf Freude hofft umsonst, wer nie will trauern.

² See further Anacreon, XI., XXV., XLVIII., LIV.

and comfort, the poets longed for the quiet retirement and freedom of the country.

Jean de la Taille praises the fortune of the retired courtier (*Poètes Français*, II. 227):—

O combien plus heureux celui, qui, solitaire,
Ne va point mendiant de ce sot populaire
L'appuy ni la faveur ; qui, paisible, s'estant
Retiré de la cour et du monde inconstant
Ne s'entre-meslant point des affaires publiques,
Ne s'assubjectissant aux plaisirs tyranniques
D'un seigneur ignorant, et ne vivant qu' à soy,
Est luy-meme sa cour, son seigneur et son roy ;
Qui, n'estant point tenté d'avarice, d'envie,
D'orgueil, d'ambition, hameçons de la Vie,
Et ne cherchant ailleurs qu'en soy-mesme son heur
Est plus riche et content que le plus grand seigneur.

So too Desportes (*Poètes Français*, II. 266):—

O bien heureux qui peut passer sa vie
Entre les siens, franc de haine et d'envie,
Parmy les champs, les forests et les bois,
Loin du tumulte et du bruit populaire,
Et qui ne vend sa liberté pour plaire
Aux passions des princes et des rois.

And Hesnault (*Poètes Français*, III. 55):—

S'éleve qui voudra, par force ou par adresse,
Jusqu' au sommet glissant des grandeurs de la cour :
Moi, je veux, sans quitter mon aimable séjour,
Loin du monde et du bruit rechercher la sagesse.
Là, sans crainte des grands, sans faste et sans tristesse,
Mes yeux après la nuit verront renaître le jour :
Je verrai les saisons se suivre tour à tour,
Et dans un doux repos j'attendrai la vieillesse.¹

These ideas recur in the German Anacreontists, though not so strongly expressed. Götz sings of his pleasure in the quiet woods,

¹ For other instances see Léonard, III. 154 ; Ducis, IV. 242 ; *Poètes Français*, IV. 488.

the abode of innocence (III. 78). Their calm he would never exchange for the noise of castles. The riches of fortune are only tinsel and leave the heart unsatisfied. Uz, too, finds full happiness in country retirement. All that he wishes is a little field, with sheep, free from noise and annoyance, where he can sing, jest, kiss, and sleep (p. 52).¹ He warns us not to trust false hopes, but to seek pleasure on the grass under the linden-tree (p. 66). He contrasts the fortunes of the honest worker and the care-ridden king (p. 94). Simplicity and peace are higher blessings than riches and rank (p. 112). We must be virtuous and follow nature's laws. Pure joy flows alone from pure hearts.²

Gleim, too, loved the quiet fountains, nature, and a true friend. That was his ideal of happiness. However, wine must not be wanting for Gleim. He desires—

Ein Mädchen, schön zum Küssen,
Ein Freund, ein gut Gewissen
Und täglich eine Flasche Wein (I. 223).

Jacobi in his earliest poems was so occupied with Graces, Love-gods, and imaginary "Hügel," that an ordinary theme like happiness never occurred to him. Later he too sang the "beatus ille" in the same way as Horace. In his case, however, it was only the giving up of his office that delighted him. The sharp contrast between court-life and the freedom of retirement did not impress itself upon the German Anacreontists in their simple daily duties. That was a peculiar feature of French society, and as such could be sung by the French poets alone.

That the Anacreontists were not merely playful singers, whose highest concern was kissing, laughing, and being gay, is proved by the fact of their treating such subjects as wisdom, virtue, truth, and friendship. In spite of all their lightheartedness, they sought to form for themselves an earnest though not morose view of life. The question of living in accordance with the laws of their own being, of nature, and of God was one of the highest interest to them. In this they had models among the

¹ Here Uz reminds us exceedingly of Madame Deshoulières' sentimentality.

² Reine Freude quillt allein aus reinen Herzen.

French poets. Uz celebrates quiet virtue, which is a shield against the fiery shafts of slander. Like an eagle he swings himself high above poisoned suspicion and low envy (p. 34). So too sang Saint-Gelais¹ of the power of virtue (I. 294):—

Ny l'Amour, ny le Temps, ny Fortune
Ne peuvent nuire à Vertu, qui seule une
Est forte, heureuse, et jeune après tous ages.

Uz sings that without virtue there is no lasting fortune on earth, and with it we should make ourselves worthy of life (p. 97). Marot celebrates virtue as:—

la nymphe éternelle
Qui au mont d'honneur esclercy
Tous les vrais amoureux appelle (II. 227).

Jacobi, in his "Song of a Mother," says that only virtue can make us gay,² and Quinault expresses a similar thought (V. 129):—

Sans la vertu, sans son secours
On n'a point de bien véritable.

In Uz virtue is the highest wisdom, not eternal striving after gold. The wise man has his mind prepared for every misfortune. Racine spoke out, too, against the seekers of wealth (*Contes spirituelles*, II.):—

Heureux qui de la sagesse
Attendant tout son secours
N'a point mis en la richesse
L'espoir de ses derniers jours.

Götz gives a more allegorical picture of wisdom. He exclaims in his song "To Wisdom" (I. 118):—

Die du, höchste Vernunft, weislich die Schickung lenkst!
Wie zuweilen der Ernst deiner Verfügungen
Uns ergetzet, ergetzen
So die menschlichen Spiele dich?

His view of wisdom reminds us of Racine (IV. 159):—

¹ Saint-Gelais, *Œuvres*, 3 vols. Paris, 1873.

² Nur die Unschuld macht uns froh (III. 224).

O sagesse, ta parole
 Fit éclore l'univers,
 La terre au milieu des mers,
 Tu dis, et les cieux parurent
 Et tous les astres coururent
 Dans leur ordre se placer.

Friendship played a great part among the courtly poets of France. Letters from one to another, frequent allusions in odes of a general character are very common in the poetry, for instance, of La Fare, Chaulieu, Chapelle, and Gresset. Friendship, too, in the abstract was celebrated, but more seldom :—

Sans l'amitié, sans sa douceur
 La vie, hélas ! est importune :
 Que fait le rang et la fortune ?
 Ah ! l'on n'est rien que par le cœur.¹

Jacobi sang that only the maiden's loving voice, only the countenance of a friend could drive away melancholy (II. 327). Gleim draws a contrast between love and friendship (II. 240) :—

Liebe, weg ! du zankst dich nur
 Bist nur immer eifersüchtig !
 Siehst nur immer nach der Uhr,
 Bist, wie ihre Stunden, flüchtig.
 Freundschaft, bleib, du zankst dich nicht,
 Bist nicht immer eifersüchtig,
 Siehst in's helle Sonnenlicht,
 Bist nicht unstet, bist nicht flüchtig.

The same contrast had been formerly drawn by Saint-Aulaire (*Almanach des Muses*, 1771, p. 122) :—

En amour tout est imposture :
 Jusqu'au silence, tout y ment ;
 Ce qui pour l'un est siècle, est pour l'autre un moment :
 Tout s'y donne à fausse mesure,
 Chez toi la vérité fait entendre sa voix :
 Sa lumière nous sert de guide :
 Sur nos goûts la raison décide,
 Et le temps respecte sa choix.

¹ *Almanach des Muses*, 1778, p. 136.

The two poems have internally and externally some points of resemblance. Gleim was acquainted with the *Almanach des Muses*,¹ and the French poem may thus well have inspired him to celebrate the same theme.

Voltaire addresses truth and implores her to aid his song (VII. 16):—

Vérité, c'est toi que j'implore :
Soutiens ma voix, dicte mes vers.
C'est toi qu'on craint et qu'on adore
Toi qui fais trembler les pervers.
Tes yeux vieillissent sur la justice.

So earnest a theme occurs only in Uz again (p. 111). He is the priest of truth, sent to mortals to teach them the words of wisdom and the means of attaining happiness.

These various examples of earnest themes being treated by the German Anacreontists in a manner which points to French influence, leads us to the same conclusion as before : where the poems of Anacreon no longer are taken as models or could be taken, the poetry of France has directed the attention of Uz especially, and of Götz, Jacobi, and Gleim occasionally, to more serious subjects.

A thoroughly Anacreontic idea is the contempt for money. Compare Anacreon (XXIII.):—

θανεῖν γὰρ εἰ πέπρωται
τί χρυσὸς ὠφελεῖ με ;

The same idea recurs in Uz (p. 54):—

Wenn kein Gold, noch Schimmer stolzer Ehren
Nur um einen Tag mein Leben mehren ;
Wenn ich nicht vergnügter küsse,
Was vermiss' ich wenn ich dich vermisse ?

So too Gleim (I. 181):—

Es kann ja kein Leben
Der Reichthum mir geben,
Sonst sammelt' ich Gold,
Und gäb' es, ihr Freunde,
Dem Tode zum Sold !

¹ See paragraph 2, where we showed that Gleim's poem "Die Falsche" was an imitation of a poem in the *Almanach des Muses* for 1777.

Anacreon lamented that all people seek nothing but money (XLVI):—

μόνον ἀργυρον βλέπονσιν.
πόλεμοι, φόνοι, δι' αὐτόν.
τὸ δὲ χεῖρον, ἀλλύμεσθα
διὰ τοῦτον οἱ φιλοῦντες.

Gleim speaks of "cursed gold" which rules the old and the new world. The same ideas had found also abundant expression in France.

Compare Marot, *Chanson XX.*:—

Maudite soit la mondaine richesse,
Qui m'a osté m'Amie et ma maîtresse.

Piron, VI. 220:—

L'or chez toutes les nations
Enflamme soul le cœur de l'homme.
A ce tyran on sacrifie
Son cœur, sa liberté, sa foi;
C'est ce monstre, qu'au lieu de toi
Notre aveuglement déifie.

And Bertin (p. 140):—

L'or aujourd' hui règne en dieu sur la terre;
L'or aux plaisirs a déclaré la guerre,
Et foule aux pieds les plus tendres amours.

Uz will have no heaped-up treasures. They may stay with his enemies (p. 116). He renounces both fame and winged gold (p. 37). Rather would he have a quiet night without the cares of riches (p. 133). So too Götz declares that he wishes no gold "es ist ein misslich Ding" (I. 50).

Not only Anacreon among the ancients, but Horace, too, in particular despised wealth, especially wealth unused. For the miser who buries his gold in the earth,¹ and robs himself of the pleasures which his heir will have, he uses the keenest shafts of his irony. The same ideas were repeated by Ronsard (V. 228) and by Saint-Gelais (I. 204):—

¹ Horace II. 2.

Je saurois volontiers pourquoy
Tant d'escus ensemble tu mets.

Est ce afin que ton héritier
Ayt mieux de quoy se festier
Jouissant de tes abstinences ?

So too Gleim despises Nicander, who spares "only for his stupid heirs" :—

Er muss mit Angst sein Geld verwahren,
Und schläft nur spät und zitternd ein,
Isst sich nicht satt, trinkt keinen Wein :
Er muss gewiss zur Hölle fahren.

So too Boufflers sang (p. 231) :—

Cet or, qu'avec soin tu resserves,
Ton héritier l'attend, qui le dissipera,
Et les plaisirs que tu diffères
Ton héritier les goûtera.

Sometimes we can see, by tracing one idea, how the poets stand to one another. Horace first sang (II. 16) :—

neque gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantes.

La Fare, in imitation, asserts that gold cannot dispel :—

Les soucis vains et dévorans,
Qui, laissant en paix la bassesse,
Se plaisent à voler sans cesse
Autour des demeures des grands.

So too Boufflers (225) :—

Le riche, tourmenté de secrètes alarmes
Sous ses lambris dorés n'a pas un jour serein.

Still more freely are the same ideas rendered by Uz (p. 33) :—

Was hilft zur Lust, wann ihre Wand
Sich in gewirktes Gold verhüllet,
Und ein Bedientenschwarm die Marmorsäle füllet,
Mit güldnen Schüsseln in der Hand ?

Sieh hin, wo keine Pracht gebricht,
 Man gähnt auch mitten im Gepränge.
 Der Nektar Jupiters, der Speisen ekle Menge,
 Die fesseln, ach! die Freude nicht.

So too with more close imitation he sings (p. 51):—

Dem Reichthum, bleicher Sorgen Kinde,
 Schleicht stets die bleiche Sorge nach.

Der sanfte Schlaf verschmäht Paläste
 Und schwebet um den kühlen Bach!¹

To-day the poets no longer sing of the worthlessness of wealth, and if they did, not too many readers would be inclined to believe their protestations. It was a theme which was especially popular in the seventeenth and eighteenth centuries. Hagedorn, too, has many poems against greed and avarice. Of direct influence of the French upon the Germans there is no great proof, but at anyrate it can be said that they both imitate the same ancient models.

6. THE SPRING-TIME. MAY. COUNTRY LIFE. MORNING

Spring is a subject which, in one form or another, occurs in the poetry of almost all ages. But in the eighteenth century it was especially celebrated, for then the love of nature was only forcing its way into poetry anew, and the ancients who had sung of this, the most interesting season, were eagerly imitated.²

Gleim sings in his "Spring Song" (L. 381):—

Der liebe Frühling kommt auf unsre Fluren wieder,
 Bekränzt mit einem Veilchenkranz!
 Ihr Singgevögel, auf! singt ihm die besten Lieder!
 Ihm tanze, Landvolk, Freudentanz.

For the call to be joyous, and especially for the address to the birds to join in the song, compare Passerat, the first of the French

¹ See further Gleim, L. 208, 305; Götz, III. 24, 101; Grunnet, L. 286; *Poètes Français*, II. 743; Saint-Gelais, II. 164; Du Bellay, p. 129; Gleim, L. 174.

Kleist, Haller, and Rousseau have probably also exercised some influence.

to bring warmth of feeling into his songs of spring. He exclaims (p. 290) :—

Venez petits oyseaux
 Dans ce riant bocage,
 Joignez votre ramage
 Au murmure des eaux.
 Tout rit dans la nature.
 Tout fleurit dans nos champs,
 Et l'aimable printemps
 Ramène la verdure.
 Suivons la douce ardeur
 Que l'amour nous inspire,
 De son heureux empire
 Banissons la douleur.

Gleim describes how in spring the spirit of love awakes :—

Er macht, dass das Erstorbene lebt,
 Dass Schwalb' und Storche ziehn,
 Die Knospe durchzubrechen strebt,
 Und Blumen wieder blühn.

With this we should compare Gresset (I. 316) :—

Le printemps de retour rajeunit la nature,
 Il rend à nos forêts leurs berceaux de verdure ;
 Philomèle reprend ses airs doux et plaintifs ;
 L'amant des fleurs succède aux aquilons :
 Tout charme ici les yeux : chaque instant éclore
 Dans ces prés émaillés de nouveaux dons de Flore.

So too sings Baïf (*Poètes Français*, II. 135) :—

Voici la saison joyeuse
 Du délicieux printemps.
 La terre est d'herbes ornée,
 L'herbe de fleurettes l'est :
 La feuillure retournée
 Fait ombre dans la forest.

Uz' first poem is a "Song of Praise for Spring". Here, in contrast to Gleim, he sings of Lenz, Cupido, Flora, Cythere, the choir of Joys, Amor, and the Nymphs. None of the traditional figures is

forgotten. Still his poem is not without genuine feeling. He represents Spring as being borne on the rustling wings of Zephyr (p. 109). For the metaphor compare Dorat (II. 66):—

Sur l'aile des zéphirs le printemps est porté.

He sings:—

*Alles fühlet nun die Triebe,
Die kein Herz stets verschwur
Alles ladet euch zur Liebe,
Jugend, Frühling und Natur* (p. 109).

So too Dorat (II. 66):—

*Tout renaît, tout s'anime et la fécondité
Pénètre avec l'amour le sein de la nature.*

Once again (p. 168) Uz sings of spring, but here, too, his favourite figures, Phœbus, Capricorn, Cythere, the Graces, and the Nymphs cannot be wanting.

Jacobi, too, sings of the joys of spring, the nightingale, the green banks, the breath of the west wind (III. 290). In him however, mythology also plays a part:—

*Wenn der Wintersturm gewichen,
Und der Lenz die Flügel regt,
Wenn, umschwebt von Wohlgerüchen,
Zephyr ihm sein Füllhorn trägt.
Welche Wonne! (IV. 280).*

Götz, too, has the same ideas (No. 32):—

*Es kommt der junge Frühling wieder,
Und ist mit Rosen schön bekränzt,
Dort seh' ich ihn die Flur durchziehen,
Dort, wo der Blumen Wipfel blühen,
Wo alles voller Veilchen glänzt.*

With this we should compare Chaulieu (I. 305):—

*On voit venir, sur les aîsles
De Flore et des jeunes Zéphirs,
Couronné de roses nouvelles
Le beau Printemps et les Plaisirs.*

A passage characteristic of Götz is II. 133 :—

Zu begierig unsre stillen Hütten,
 Uns're Tiber wieder zu besuchen,
 Schlich in unser Thal ein Söhnchen Zephyrs
 Heimlich sich hinein, zu Trotz dem Norde.
 Durch sein Sorgen überzog die Thäler
 Bald ein Teppichwerk von blauen Veilchen,
 Die die Luft gelinde parfümten ;
 Unter Mäntelchen der zarten Flügel
 Bracht'er Amoretten, halb nur flücke,
 Aus den Eierchen : die füllen piepend
 Alle Thäler, Gärten und Gebüsche,
 Seit der Stunde zwitschern, wie betrunken,
 Unsre Vögel all' aus allen Ecken
 Etwas Zärtliches und Wollustreiches.

This description is not without a certain charm, which is increased by the melodious trochaic flow of the verses. But the whole view of spring is too unnatural. The "parfümten," the "zart," and "zärtlich," the "Teppichwerk," which may be a remembrance of Dorat's "tapis de verdure"¹ and the favourite diminutives, "Söhnchen Zephyrs," "Mäntelchen," and "Eierchen" are typical of Götz' childish sentimentalism in describing nature. Sentiment and mannerism here take the place of style and feeling. The singing of spring goes back at least to Anacreon :—

τί καλόν ἐστι βαδίζειν,
 ὅπου λειμῶνες κομῶσιν,
 ὅπου λεπτὴν ἡδυτάτην
 ἀναπνεῖ Ζέφυρος αὔρην,
 κλῆμα τὸ βακχεῖον ἰδεῖν,
 καὶ ὑπὸ τὰ πέταλα δύναι,
 ἀπαλὴν παῖδα κατέχων
 κύπριν ὅλην πνέουσας (LVII.).

In the Alexandrian age spring was also much celebrated. Catullus, Horace, and Ovid too have many such passages in their works. Saint-Gelais² translated Horace's "Diffugere nives";

¹ II. 66.

² Saint-Gelais, I. 81.

La Fare¹ and Du Bellay² imitate his "*Solvitur aeris hiems*," while in Baif (II, 135) we find a rendering of a spring-song of Meleager.³ In this way the ancients influenced the French, but the poetry of spring attained quite a new popularity in France. At first, poets like Saint-Gelais and Ronsard merely described the appearance of nature in the spring-time, but later such motives as the birds singing because of love, etc., came into vogue. So too the mingling of mythology with the description. That is specially to be found in Chaulieu, Rousseau, and partly too in Gresset. In further illustration of the subject we may quote Desboulleires (I, 200):—

Vous revenez suivi de Zéphire et de Flore ;
 La terre sous vos pas s'embellit chaque jour ;
 Mais hélas ! beau Printemps, vous n'êtes pas encore
 Celui qui doit couronner mon amour.

Racine (IV, 206):—

Le printemps est de retour ;
 Fuyons le bruit de la ville ;
 La campagne est plus tranquille ;
 Allons y faire amour.

A favourite idea of the poet is that with the spring he feels himself re-born. Bertin (p. 109) exclaims:—

L'aimable et doux printemps ouvre aujourd'hui les cieux,
 O mes champs, avec vous je veux encore renaître.

Gresset (I, 136):—

Tout nous appelle aux champs : le printemps va renaître,
 Et j'y vais renaître avec lui.

St. Lambert (p. 43):—

Le retour du printemps me rendit à la vie
 Je me sentis renaître.

This idea is to be found again in Uz (p. 48):—

¹ La Fare, p. 58.

² Du Bellay, p. 100.

³ *Anthologie*, IX, 263.

Ich fühl', o Freund, mich neugeboren
 Und fange nun zu leben an,
 Seit, fern vom Trotze reicher Thoren,
 Ich hier in Freiheit athmen kann.

The result of these comparisons is as follows: Spring is a conventional motive, but between the ancients and the modern poets, as represented by the French and German Anacreontists, there is a striking resemblance in the songs of praise to the spring. On the other hand, between the French and the Germans in particular there is a greater similarity, not only in feeling but also in style. The ideas that the birds should sing of love, the representation of spring as a deity crowned with flowers, the feeling of the poet that he is re-born, the winged zephyr, and the scenery, the grass, the banks, the budding flowers—all these elements are common particularly to the French and German poetry. The further fact that the Anacreontists do not sing of summer, autumn, or winter makes it still clearer that the celebration of spring was merely conventional.

An interesting trait, which first becomes prominent in the poetry of France, passes over to the Anacreontic poetry of Germany and thence into modern German lyrics, is the singing of the 1st of May as the time when love arose in the heart of the poet.

This is the theme of the so-called "roi des triolets"¹:—

Le premier jour du mois de mai
 Fut le plus heureux de ma vie :
 Je vous vis et je vous aimai
 Le premier jour du mois de mai.
 Le beau dessein que je formai !
 Si ce dessein vous plait, Sylvie,
 Le premier jour du mois de mai
 Fut le plus heureux de ma vie.

This poem has many beauties. It is simple yet original. There is no unnatural sentiment or verbiage. The thoughts follow one another closely—"je vous vis et je vous aimai"—and at the same

¹ It is by Jacques Rauchin, and is to be found in the *Nouveau recueil des épigrammatists français*, par Mr. B. L. M., II. 128.

time with ease and effect. Hagedorn was struck with the poem, and imitated it in German:—

Der erste Tag im Monat Mai
Ist mir der glücklichste von allen,
Dich sah ich und gestand dir frei,
Den ersten Tag im Monat Mai,
Dass dir mein Herz ergeben sei.
Wenn mein Geständnis dir gefallen,
So ist der erste Tag im Mai,
Für mich der glücklichste von allen.

This is at once a true and successful rendering of the French original. The time is different—"fut"—"ist"; "plait"—"gefallen," but as regards meaning and sequence of thought both poems agree. The system of rhyme in both is alike, indeed it was almost inevitable, if Hagedorn wanted to maintain the playful tone of the triolet; but as usual the German introduces the variety of single and double rhymes. This seems almost to be essential to their ideal of melody. We see it too in modern poets like Heine, always the alternation, sometimes the double rhyme preceding the single, and sometimes vice versa.

The motive of this little song seemed to have pleased Gleim too, for he sought also to give a rendering of it in German:—

Den ersten Tag im Monat Mai
Hat Liebchen mir in's Herz geschrieben:
Sie fragte mich, was Lieben sey,
Den ersten Tag im Monat Mai!
Sie liebt mich nun, sie ist mir treu
Seit dreissig Tagen schon geblieben:
Den ersten Tag im Monat Mai
Hat Liebchen mir in's Herz geschrieben (II. 116).

Gleim has introduced here some new ideas. His second and third lines are not particularly successful: they are obscure, and proceed from the head rather than the heart. Then, instead of leaving the result of the wooing doubtful, as the version of Hagedorn and the original do, he finds his chief joy in the fact that the maiden has been for thirty days true to him. In metre Gleim and Hagedorn resemble each other, and yet Gleim must

have known the French original, as Hagedorn had quoted it among the voluminous notes which he added to his poems. Gleim attempted again the same theme (II. 129):—

Den zehnten Tag im Monat Mai
Zähl' ich zu meinen schönsten Tagen!
Denn ich erfuhr, was Liebe sey,
Am zehnten Tag im Monat Mai!
Ach, da bekam ich 's endlich frei,
Zu meinem Mädchen "Du" zu sagen!
Den zehnten Tag im Monat Mai
Zähl' ich zu meinen schönsten Tagen!

In this case again it is the successful love, not the joyous prospect of uncertain success which Gleim celebrates. The French idea is the more poetical. To this Heine, with unerring poetical instinct, returned:—

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.¹

Here, with the thought of his confession of love, the poet becomes in a moment silent. The reader who knows Heine is aware that a sigh of regret and hopelessness follows, but for most other poets these eight lines would not be a poem and scarcely the beginning of one. Heine leaves more to be imagined than he openly tells, especially in all that concerns the affairs of his heart. The singing of the birds and the budding of the flowers in spring were abundantly illustrated in the poetry of France. The French influenced the German Anacreontists, and here again we have the same motives in the poem of Heine. In him, however, nature is brought into nearer contact with man. Their singing incites him to tell his love: their sentiments and his are alike. This is

¹ *Lyrisches Intermezzo*, 1.

the parallel between nature and the heart of man, which is the first step towards representing nature as in full sympathy with the poet—the pure “*Naturbeseehung*,” which is characteristic above all of the romantic age of German poetry. The five poems quoted are interesting as showing how a motive, in itself romantic, passed from France to Hagedorn and thence into modern German lyric poetry. We see here accurately the position of the Anacreontists. They occupy the middle stadium: in so far as they imitate French ideas and bring them into their poetry, in so far they draw nearer to the modern German lyric. The truth of this we shall see exemplified again and again in the case of the individual poets.¹

A great part of the Anacreontic poetry is devoted to praise of the country and its life. The treatment of this subject goes back to the Romans, who, in their early history, held close to the life upon the land, but in the late republican times were no longer able to do so. Hence arose the longing for the green fields, which appealed so strongly to the French court-poets. They imitated the Romans, and the Germans, perhaps with less reason, followed their example.

Gleim's poem “*Praise of Country Life*” (I, 197) has a totally French tone:—

Gottlob dass ich dem Weltgetümmel
Entflohn, und unter freiem Himmel
Nun wieder ganz mein eigen bin!
Entfernt vom Schmeichler und Verräther
Wohn' ich am Kirchhof meiner Väter,
Und habe wieder frohen Sinn!

He has spent half his life in trying to please at court; now however he is free: in innocence his days will fly away: he wishes no gold, but only sun and rain for his crops. Here Gleim is

¹ From this conclusion Uz is excepted. See his poem (p. 73):—

Der holde May hat endlich abgesiegt,
Und Boreas muss lauem Weste weichen;
Der laue West lockt Floren, wo er fliegt,
Ihm brünstig lächelnd nachzuschleichen.

Here Uz stands on the ancient traditional mythological standpoint, which is as far from the freshness of modern lyric as possibly can be.

speaking completely in traditional fashion. The lines lack the ring of novelty and reality. With them we may compare *Passerat* (185):—

La vie innocente,
 Qu'on mène en nos bois
 Vaut bien quelque fois
 La grandeur brillante
 Des plus puissans Rois.
 Ici sans allarmes
 Nous vivons en paix
 Et l'amour jamais
 Ne conte des larmes :
 Il rend par ses charmes
 Nos plaisirs parfaits.

Gleim sings of the happiness of the herdsman. He is shepherd and king: he enjoys the fair view of nature: all that he sees is his. He sleeps peacefully and without care: kings are not so happy (II. 253). The "berger" is a favourite figure in French poetry. La Fare celebrates his happy slumbers (III. 1),¹ and Maucroix, too, sings (Livre V.):—

Et couché mollement sous son feuillage sombre,
 Quelquefois sous un arbre il se repose à l'ombre,
 L'esprit libre de soin.
 Il jouit des beautés dont la terre est parée,
 Il admire les cieux, la campagne azurée,
 Et son bonheur secret n'a que lui de témoin.

Uz sings often concerning his pleasure in the fresh country life:—

Ihr Wälder, ihr belaubte Gänge!
 Und du, Gefilde! stille Flur!
 Zu euch entflieh ich vom Gedränge,
 O Schauplatz prächtiger Natur (47).

¹ Compare too La Fare (p. 2):—

Je vois sur des coteaux fertiles
 Des troupeaux riches et nombreux :
 Ceux qui les gardent sont heureux.
 Et ceux qui les ont sont tranquilles.

Chaulieu delights too in nature alone (I. 39) :—

Grotte, d'où sort ce clair ruisseau,
De mousse et de fleurs tapissée,
N'entretient jamais ma pensée
Que du murmure de son eau,

The fountain, the sunset, the Muse, and Amor shall render *Uz* happy in the solitude (p. 47). Voltaire sings of his contented life in the country (X. 308) :—

Un peu philosophe et bergère,
Dans le sein d'un riant séjour
Loin des riens brillants de la cour,
Des intrigues du ministère,
Des inconstances de l'amour,
Des absurdités du vulgaire
Toujours set et toujours trompé,
Et de la foule mercenaire
Par qui ce vulgaire est dupé,
Je vis heureuse et solitaire.

These ideas recur again and again in the German Anacreontists. Jacobi delights in the prospect of the country-roof, where he will forget the stately chamber of state (IV. 405). He delights in the autumn to walk through the long rows of sheaves and to gaze on the flowers which grow beside the golden ears (III. 319). Götz invites his friends to come to the country (I. 53) :—

Entflieh dem Rauch der Stadt, geliebter Freund, und rette
Dich zu mir auf das Land! zerbrich einmal die Kette,
Womit dein Fuss gefesselt ist.

So too Pavillon exclaims (II. 276) :—

Toi, qui peux prendre à loisir,
Fuis le tumulte de la ville.

Les plaisirs y sont purs et doux,
Comme l'air que l'on y respire.
L'innocence y tient son empire
Et chacun, sans être jaloux,
Y pense de ce qu'il désire.

Chaulieu, too, sings of the calm joy of the country (I. 39):—

Désert, aimable solitude,
Séjour du calme et de la paix,
Asile où n'entrèrent jamais
Le Tumulte et l'Inquiétude.

With these two last passages should be compared Götz' poem 'To a Fair Landscape' (II. 164):—

Städte sind der Aufenthalt des Stolzes,
Und der Sorgen und der Leidenschaften;
Aber euch bewohnen wahrer Friede,
Lust, Genuss der Lust, und Glück ohn' Ende.
Deine Freuden, angenehme Tempe!
Sind voll Einfach, ohne Prunk und Schimmer,
Nie von Reue, nie von Furcht getrübet,
Stets willkommen, wenn sie wiederkommen.

Götz sings how he would never exchange the quiet of the country for the city's noise (III. 78), and the same thought occurs in St. Lambert (143):—

O qui peut sans regret s'enfermer dans les villes?
Malheureux qui jamais n'habitez nos asiles:
Condamnés dès l'enfance à l'ombre des cités.

Racan sang of the fortunate husbandman (I. 191):—

Tantôt il se repose avec les bergères
Sur des lits naturels de mousse et de fougère
Qui n'ont d'autres rideaux que l'ombre des buissons.

The last idea, the lack of curtains to the bed of nature, seems to have been in Götz' memory when he wrote (I. 55):—

Bald schnarchen wir, vereint, auf einem Rasenbette
Mit allen Fürsten um die Wette,
Ob unser Vorhang gleich nichts, als ein Dornbusch, ist.

From these quotations ¹ one can see that the theme, the life of

¹ For other instances see Gleim, I. 113; I. 374, 378; Uz, 126; Jacobi, III. 319; Ronsard, VI. 345; Pavillon, II. 166; Chaulieu, II. 244; I. 115; Corneille, X. 349; Boufflers, 187, 238; Bertin, 175, 245; Gresset, I. 143; St. Lambert, 90, 99, 227; Dorat, III. 39; Voltaire, X., 609, 406, 383; *Almanach des Muses*, 1768, 93; 1769, 29, 83; 1778, 176; 1779, 193; 1784, Béranger, *Le Bonheur champêtre*.

the country, was a favourite but very limited one. The influence of the Romans is beyond doubt. La Fare translates directly from Horace and Virgil's "*Georgics*": Horace and Virgil emphasised the happiness of the man who ploughed his own fields. That idea occurs again both in the French and in the Germans. The French, however, sing especially of the difference between town and country, and praise the joys of a quiet retirement. Here again the Germans followed them. The country receives an Arcadian colouring, with shepherds, fountains, shadows of woods, flocks, etc., sometimes, too, with Nyades and Dryades. Here again we have French influence. The part which Voltaire played in bringing French ideas, and among others love for the country, into Germany is doubtless very great. He lived for a time as the highly honoured guest of Frederick II. Götz made his acquaintance, borrowed largely from his works, and translated his poems to the King as well as those of the King to Voltaire. Voltaire is beyond doubt one of the strongest influences in bringing French culture into Germany in the Anacreontic period. There were, however, other influences as well. Wherever, for instance, the poets sing of the innocence of the country life, its simplicity and purity, there we hear the echo, beyond doubt, of the voice of J. Jacques Rousseau.

The singing of the seasons of the year was in the eighteenth century exceedingly popular. We have here too the influence of Thomson's "*Seasons*," of Kleist's "*Frühling*," of Delille's "*Géorgiques*," and Léonard's "*Saisons*". How highly this class of poetry was valued may be seen from Voltaire's Letter to the Academy: "*Le poème des 'Saisons,'*" he says, "*et la traduction des 'Géorgiques'* me paraissent les deux meilleurs poèmes qui aient honoré la France, après '*l'Art poétique*'."

The singing of the life in the country by the German Anacreontists was, however, not new. Long before Johann Fischart and Martin Opitz had sought to imitate the "*beatus ille*" of Horace.² Their success was not great, but it was always a step in the right direction. So too the efforts of the Anacreontists.

¹ See La Fare, Epode II. and p. 136.

² See Lehnerdt, *Die deutsche Literatur des XVII. und XVIII. Jahrhunderts in ihren Beziehungen zu Horaz*, 1882.

though in themselves of no great merit, bring us a stage nearer to Goethe's poetry of nature. They occupy a central position here again, and form the transition between a period when war had desolated the land, and the love of the country was no longer known, to one in which enthusiasm and sympathy for nature undefiled has given us some of the finest poems in the German language. One immediately thinks of Goethe's "Mailed," "An den Mond" and the influence of nature upon Faust; of Eichendorff's poems on the forest, of Lenau's "Walddlieder" and Heine's "Nordsee-bilder," etc.

Gleim, Götz, Uz, and Jacobi all sing the praise of the morning, or, at least, have a poem with the title "Morgengesang," "Morgenlied," or something similar. Gleim begins (I. 372):—

Wohlauf! es tagt vortrefflich schon,
Die Nacht muss ab von ihrem Thron,
Der Tag will ihn besitzen! etc.

He calls all to joyous song and praise of God. He summons all to work:—

Wohlauf, zur Arbeit! Schlaf ist Tod!
Der Faule schläft, und will sein Brod
Geniessen, nicht verdienen!
Der Fleissige steht auf und lebt,
Und singt und bethet, pflügt und gräbt,
Und seine Felder grünen.

This last stanza is remarkably characteristic of Gleim's manner. The number of details—rising, living, singing, praying, ploughing, digging, the two proverbial expressions, "Sleep is Death," "The Lazy Sleep," the general remarks that he will only enjoy and not earn, and the conclusion, "The fields of the industrious grow green"—that is far too much for one verse. And yet, after all, the first three words "Wohlauf, zur Arbeit" express nearly all that is afterwards said. Here as usual Gleim has one main thought, which he expounds infinitely by giving examples and adding details as his verse may require them.

Uz' beginning is like that of Gleim (p. 28):—

Die düstre Nacht ist hin,
Die Sonne kehret wieder.

He raises his song of praise to heaven. Then follows a series of moral thoughts, wishes, proverbial expressions, and general ideas on life, religion, love, etc. :—

Gebt mir ein weisses Herz,
 Das allen Gram verfluche;
 Und mehr der Jugend Scherz,
 Als Gold und Sorgen suche.
 Es rufe nie die Nacht
 Den glükken Tag zu Grabe,
 Bis ich mich satt gelacht,
 Das ist, gelebet habe, etc.

In the case of Uz one can never tell what will follow in the next line. Thoughts are pressed closely one upon another, there is not an empty verse. But what, we may ask, has this to do with the morning? The morning has for this poet no further interest than in so far as it supplies him with a circumstance round which he can weave his peculiar tissue of moral and general philosophy. Uz is really in sentiment and temperament not a lyrical poet at all. Nowadays he has few readers and fewer imitators. He is farthest from the modern lyric of all the Anacreontists. With his philosophical, antique, and moral tendency, and in his earlier works Anacreontic playfulness and wisdom drawn from Horace, with this peculiar mixture he stands somewhat solitary amid the singers of the eighteenth century.

Götz has only sung of the morning in his tasteless poem, "Midday, Evening, and Morning" (II. 210) :—

Was ist so anmuthsvoll und hold?
 Ich seh' auf ihre Purpurdecken
 Des Morgens sich die Sonne strecken,
 So roth, als einen Trunkenhold:
 Was ist so anmuthsvoll und hold?

It is seldom that Götz is so ridiculous. The idea of a drunkard as "sweet and graceful" is somewhat new, and the figure of the sun stretching itself on its purple coverlet not a little crude.

Jacobi's poem begins with an apostrophe (II. 242) :—

Sich, wie der Hain erwacht
 Wie von umglänzten Höhen
 Bei leisem Windeswehen
 In frische
 Bethaute Büsche
 Die Morgensonne lacht!
 Wonne, wo die Blüthen wallen;
 Wo die Vögel locken, Wonne!
 O sieh! da strahlt die Sonne
 Herauf in voller Pracht.

Here we find no longer the stiff traditional beginning of Gleim and Uz, but feeling for nature expressed with lyrical freshness. With this strophe, however, Jacobi's lyrical power stops. The last two are merely repetitions with the added idea that it is the power of love that produces and enlivens all things.

7. NATURE AS A WHOLE. NATURE AND LIFE. NATURE AND LOVE.

The treatment of nature is a marked feature of German lyric poetry in its periods of greatest bloom. Here we think of the folksong and of the great lyricists, Goethe, Eichendorff, Uhland, and Heine. The natural tones of the folksong had almost disappeared, however, since the sixteenth century, and in its place came an artificial poetry, in which nature played a small part. For the history of the German lyric it is an interesting question, how the poets gradually returned to the contemplation of the outward world, and in what relation the Anacreontists, who occupy the period of transition, stand to the movement.

The sudden enthusiasm for Anacreon among the student-friends in Halle was not in itself calculated to awaken a new interest in nature. Apart from his poem on the *τέττιγξ* Anacreon has nowhere celebrated any other natural phenomenon. Gleim, his faithful follower, differed from him in this. A striking proof is furnished by Gleim's imitation of Anacreon's fifteenth ode (I. 266). There he sings of the flowers of spring, of the nightingale and the lark, of the still valley, of the wood, the streams and the fountains, and, curiously, in Anacreon there is not a word of these things. Lessing imitated the same ode, and in his poem there is

just as little thought of singing of nature as in *Anacreon*. Gleim certainly delighted in a fair landscape. Already in the year 1754 he sang (I. 207):—

Für mich bestrahlt die Sonne
Die Wälder und die Auen;
Für mich sind diese Schatten
So kühl, und diese Rasen
So weich, und diese Quellen
So rein, und jene Thäler
So lieblich anzuschauen;
Für mich bist du, o Rose,
Die Königin der Blumen:—
Für mich bist du, Gewölbe
Des Himmels, ausgespannet;
Für mich glänzt dort im Teiche
Des Mondes schwimmend Silber;
Für mich singt die Sirene
Des Waldes ihre Lieder:
Nicht für den reichen Milon, etc.

This enumeration sounds too much like a catalogue to denote real warm feeling for nature. At any rate Gleim has here exhausted the phenomena which delighted him in the outward world. In his other poems it is always, as here, the woods, the valleys, the fountains, the rose, the moon, and the nightingale which he celebrates.

Götz had practically no eye for nature. His descriptions are throughout unnatural and artificial. He prays the nightingale to tell the nymph that the stream is the remnant of his tears (I. 126). He calls to the nightingale to be silent. He wishes to be alone with his sorrow (II. 213).

In *Uz* nature plays a much greater part. He flees from the throng of the world to the wild woods and the still valleys (120). He rejoices in the hills, the flowers, and the song of the birds. All nature testifies to the wisdom of God (127). Naturally in *Uz* mythology too must enter into his descriptions. Zephyr moves through the valley on rustling wings, and the Graces go thither to gather flowers.

In the poems of Jacobi nature plays the greatest part. Even in his very first poems he describes his pleasure in the grove, the violet, and the murmuring streams (I. 189). The sun rising behind the hills, the beaming of the moon upon the waters of the pond, the song of birds, the great woods and the lark's carol—in all these things Jacobi is keenly interested. In his earliest work mythology is everywhere, but here and there we notice a genuine touch of feeling for nature (see II. 139). In his poem "The Stream" (II. 197) he congratulates the rivulet, which in its happy course can see the valley, the flowers, the bee, and the bathing nymph. Here again the nymphs and fauns appear, but as soon as Jacobi left behind this youthful mannerism, that is, after the year 1769, he sang quite differently of nature. Compare his exquisite poem "To the Nightingale" (II. 365):—

Süss, du im Hain Verborgene !
 Steigt dein Gesang empor :
 O Nachtigall, du Klagende !
 Sing' mir dein Leiden vor.
 Gern ist der Hoffnungslose
 Dem Trauerliede nah,
 Wenn er die letzte Rose
 Des Lebens welken sah.

Here, all at once, Jacobi is really a modern and a great lyric poet. Here we have feeling, brevity, melody, development, and lyrical conclusion. The poet is at the feet of nature and seeks for sympathy. Beautiful description of nature we find too in his "Cradle-song for a Maiden" (II. 419). Wonderful is the melodious flow of the verses: the thoughts remind us often of the later poetry of Eichendorff. At this time, between 1770 and 1785, Jacobi was at the height of his poetical power. Later he showed considerable falling-off. His poem, "To Schlosser," 1786, is more broadly sketched, no longer so lyrical and full of feeling. Once again in his poem "An die Natur" (IV. 30), he reminds us somewhat of his best days, but again his address to the Black Forest (IV. 231) is the purest prose. The poet's imagination had dried up long ago.

The important question now presents itself: Have the French

poets, who in other subjects supplied motives to Gleim, Uz, Götze, and Jacobi, here too been of influence. Very early in French poetry we find descriptions of nature. Marot sings of his delight in the clear fountains, the streams, the song of the birds, the shade, and the grass.¹ Quinault adds the trees, their greenness and fair foliage.² In Racine especially the view of nature as God's temple and glory is represented.³ In this he seems to have influenced Uz and Jacobi. Still, joy in nature for its own sake is not lacking in his poetry either.⁴ Deshoulières is more sentimental, more

¹ L. 328 : Se venir soir près des ruisseaux et sources
Et s'endormir au son de l'eau qui bruyt
Ou escouter la musique et le bruiet
Des oyselets.

III. 203 : En ce beau val sont plaisirs excellens,
Un cler ruisseau, bruyant près de l'ombrage,
L'herbe à souhait, les vents non violens.

² V. 36 : Le jour n'éclaire | Que pour nous plaire
Les arbres verts | Ont leur plus beau feuillage,
Et mille oiseaux divers | Dans ce bocage
Imitent nos concerts | Par leur ramage.
Que notre vie | Doit faire envie.

³ IV. 1 : La nature est inimitable
C'est elle qui sur ces vallons,
Ces bois, ces prés et ces sillons
Signale sa puissance ;
C'est elle par qui leurs beautés
Sans blesser l'innocence
Rendent nos yeux comme enchantés.

Ode II. Le paysage en gros :—

Je vois ce sacré sanctuaire | Ce grand temple, ce saint séjour
Où Jésus eneor chaque jour | S'immole pour nous à son père.

⁴ Ode III. Description des Bois :—

C'est là qu'avec de doux murmures
L'on entend les petits zéphyrs,
De qui les tranquilles soupars
Charment les peines les plus dures.
C'est là qu'on les voit tour à tour
Venir baliser avec amour
La feuille tremblotante.

Arcadian than any of her predecessors or successors.¹ La Fare and Chaulieu show pure joy in nature for her own sake. So too Bertin, Moncrif, and Bernis. However, it is not clear that any of these poets have exercised a direct influence upon the Germans. They both sing always of the same phenomena, the wood, the fountain, the stream, the flowering valley, the quiet fields, and the song of birds. These elements too were already present in the poetry of Hagedorn.² Both Hagedorn and the French have probably exercised a general influence on the Anacreontists under consideration.

Much more direct is the influence which the French exercise upon the Germans in their comparisons between nature and life and nature and love.

Deschamps sings (*Poètes Français*, I. 380):—

La fleur en may et son odeur délecte
Aux odorans, non pas jour et demi :
En un instant vient le vent qui la guette ;
Cheoir la fait ou la coupe par mi :
Arbres et gens passent leur temps ainsi.

So too Ducis compares the shortness of life with that of the flowers (IV. 333):—

La rose naît, fleurit, et sent flétrir
Presque aussitôt sa couleur vive et pure.
Comme elle, hélas ! je n'eus dans la nature
Que deux instans pour t'aimer et mourir.

These ideas recur in Götz and Jacobi. Götz prays Belinde to be kind to him, for just as the wreath lets its leaves fall in the cup,

¹ Deshoulières, I. 186 :—

Amoureux rossignols, de qui la voix chatouille
L'oreille et le cœur à la fois ;
Zéphyr, qui murmure dans le fond de ce bois ;
Ruisseau, de qui l'onde gazouille ;
Taisez-vous, laissez-moi dans un profond repos,
Rêver quelques momens au plus grand des Héros.

² Hagedorn was himself so steeped in French influence that these motives in his poetry are not necessarily original. Hagedorn's relation to the French lyric poetry has not yet been investigated.

so, too, soon the urn will embrace us (L. 146). *Jacobi* laments that the flowers of the meadow die so quickly, and adds:—

Alle Menschenfreuden
Sind im frühen Sterben
Gleicher Art (II. 257, 407).

A favourite idea of the French poets is that the birds sing because of the love in them, and thus influence man. Compare Du Bellay (272):—

Si les joyeux oiselets
Dessus les verdes fleurettes
Et par les bois nouvelles
Degoysent leurs amourettes
Pourquoy ne diray-je aussi
Le seul plaisir de ma vie,
Puis qu' amour le veut ainsi
Et que le ciel m'y convie!

Deshoulières (I. 115):—

Je croyais être, Iris, dans un sombre bocage
Où les rossignols tour-à-tour
Sembloient me dire en leur langage
Vous résistez en vain au pouvoir de l'Amour.

Quinault (V. 361):—

Quand on vient dans ce bocage
Peut-on s'empêcher d'aimer!
Que d'oiseaux sur ce feuillage!
Que leur chant nous doit charmer.
Nuit et jour par leur ramage
Leur amour veut s'exprimer.

Moncrif (II. 199):—

Des oiseaux amoureux
Le plus tendre ramage
Dans chaque bocage
Invite les Amans à devenir heureux.

This motive of the birds inviting to love occurs frequently in the German Anacreontists. Gleim sings (L. 11):—

In den lauten Nachtigallen
 Lockt und schlägt und jauchzt die Liebe;
 In der himmel-nahen Lerche
 Singet, lobt und dankt die Liebe;
 In den Schwalben unter'm Dache
 Zwitschert, baut und spricht die Liebe;
 In dem Tauber, in der Taube
 Girrt und lockt und lacht die Liebe;
 Alles Wild im freien Felde,
 Alle Vögel unter'm Himmel
 Haben ihren Ton zur Liebe;
 Und—Ihr Weisen und ihr Schönen!—
 Und in mir soll sie nicht singen?

This collocation of all known birds and their peculiar characteristics is a feature of Gleim's style which we have already noticed. The repetition of the chief thought in short pointed lines, all leading up to the final question reminds us vividly of Anacreon:—

φύσις κέρατα ταύροις,
 ὅπλ᾽ δ' ἔδωκεν ἵπποις,
 ποδωκίην λαγωῖς,
 λέουσι χάσμ' ὀδόντων
 τοῖς ἔχθυσιν τὸ νηκτὸν, etc.

This is the style which Gleim has here directly sought to copy; but this time the thoughts are French, only expanded and filled out according to Gleim's usual method. The same idea of the birds singing of love occurs again in Gleim (I. 132):—

Du lieber kleiner Vogel, du,
 Dir hör' ich gern im Schatten zu;
 Du singst: Ich lieb', ich lieb', ich liebe!

In Jacobi we find the same motive (III. 195):—

Die Lerche singt, die Wachtel schlägt
 Die Taube girrt im sichern Schatten
 Weil Liebe sich in ihnen regt,
 Und alle finden ihren Gatten.

And again (II. 243):—

Liebe führt den Sommerwagen :
 Liebe streut die Blüthen nieder,
 Sie weckt den Hain, den wieder
 Gesang und Lust belebt.

Both in the French and the German the poet begs the ladies to be silent, as they increase his sorrow. Compare Du Bellay, 274 :—

Que les oyselets s'y taisent,
 Que les ruisseaux s'y apaisent,
 Que l'an, veuf de fleurs et fruits,
 Autre saison n'y ramène
 Sinon l'horreur de ma peine
 Et l'hiver de mes ennuis.

And Deshoulières (II. 204) :—

Taisez-vous, Rossignols, votre tendre ramage
 Rappelle toutes mes douleurs.

So too Götz begs the nightingale to be silent :—

Süsseste der Nachtigallen
 Schweige, denn ich bin allein.

He fears that her song might attract the envious, who would disturb his sorrow (II. 213).

In spite of her beauties nature cannot still the poet's grief. Compare Maucroix (182) :—

Hélas, ni les forêts, ni les prés, ni les plaines
 Ne sauroient dérober un amant à ses peines.

Deshoulières (I. 196) :—

Ni le naissant émail d'une jeune prairie,
 Ni les doux murmures des eaux,
 Ni le tendre chant des oiseaux,
 Ne dissipoit sa rêverie.

And Léonard (II. 180) :—

L'air, la terre, les eaux, et tout ce qui respire,
 Annonce le bonheur d'aimer.
 Mais le chant des oiseaux, ni fleurs de la prairie
 Rien ne peut me guérir de ma mélancholie.

In the same strain Gleim addresses the May (II. 117): Fair May is come, the lambs spring in the meadows, streams murmur, birds sing, and bees hum, but in spite of all he is sad: dark care is with him from morning to evening. He would fain have the remembrance of Athamas blotted out from his heart.

Nature often reminds the poet of the loved one. Compare Pavillon (II. 250):—

Tout me parle de vous. Les ruisseaux, les fontaines,
Les bocages, les prés, les vallons et les plaines
En voyant mon teint blême, et mon cruel souci,
Ne me disent que trop, " Iris n'est plus ici ".

So too Götz sings (III. 52):—

Bach, der du deine Quelle fliehst,

Dein Murmeln nähret nur mein Leid,
Dein dunkler Rand ist mir ein Bild der Traurigkeit.
Hier sah, hier liebt' ich, und hier floh mich meine Liebe.

So too Gleim says to his friend Damon (I. 185):—

Hier sah ich sie zum ersten Mal, o Freund, etc.

Sometimes nature is represented as making no impression on the poet because of his pain. Compare Gresset (I. 232):—

En vain sur cette aimable rive
La jeune Flore est de retour,
En vain Cérès, longtemps captive,
Ouvre son sein au dieu du jour.
Dans ma lente mélancholie
Le Tempé, cette autre Idalie
N'a pour moi rien de gracieux.

So Jacobi sings on the absence of his friend (III. 192):—

Was sollen mir die Veilchen alle
Mit denen sich der Hügel krönt,
Wenn in den Thälern, wo ich walle,
Nicht mehr des Freundes Stimme tönt?
Was hilft der Mond im Silberschleyer,
Der auf die ganze Blütenpracht
Herab vom blauen Himmel lacht?

These motives, which represent a close contact between the poet's feelings and the world of nature, are modern. We have them in the French Anacreontic, and now in the German. In German poetry they were also new. The folksong treats nature more objectively, and in the poetry of the sixteenth and seventeenth centuries nature is not in this way regarded. One can here scarcely doubt that the German Anacreontists have left behind their ancient models, chiefly through the influence of the modern and to them more congenial French poetry. In doing so, too, they have drawn nearer to the modern German lyric, which represents nature as showing the warmest sympathy with every feeling of the poet's heart.¹

The French lyricists are fond of comparing their life with a stream. Compare Deshoulières (I. 127) :—

Ruisseau, nous paroissions avoir un même sort :
D'un cours précipité nous allons l'un et l'autre
Vous à la mer, nous à la mort.

La Monnoye (p. 96) :—

L'onde qui, claire et douce à boire, nous convie,
Après mille détours va se perdre en la mer :
Pêcheur, vois dans cette eau l'image de ta vie,
Si le cours en est doux, le terme en est amer.

Moncrif (II. 2) :—

Ce clair ruisseau suivra toujours sa pense,
J'aime à le voir, il m'instruit dans son cours.
Oui, c'est ainsi que d'une âme constante
Vers vous, mon Dieu, je dois marcher toujours.

Voltaire (X. 534) :—

Toujours vive, abondante et pure,
Un doux penchant règle mon cours :
Heureux l'ami de la nature
Qui voit ainsi couler ses jours.

¹ For further instances see Glenn, I. 142, 154, 185; II. 153, 190, 306, 269; Jacobi, II. 247; Götz, II. 177; III. 123; Deshoulières, I. 98; II. 24; Quinault, V. 101; Voiture, II. 289, 357; Bertin, 160, 177; Gresset, I. 349; *Poëtes Français*, III. 430.

Ducis (*Poètes Français*, III. 379) :—

Ruisseau, peu connu, dont l'eau coule
 Dans un lit sauvage et couvert,
 Oui, comme toi, je crains la foule ;
 Comme toi, j'aime le désert.

Similar ideas recur in the German poets. Compare Gleim (II. 92) :—

Mein Leben fliesse wie ein Bach,
 Es rauscht nicht und kommt allgemach
 In's Meer und wird verschlungen.

Jacobi (II. 198) :—

Du wirst, nicht weniger geliebt,
 Du wirst, nicht minder hell,
 Von jenem hohen Felsenquell,
 Bei lautem Maygesang, in ferne Meere fliesen.

Uz (p. 133) :—

O möchte zwischen Wald und Sträuchen
 Mein Leben still vorüber schleichen,
 Wie jener Bach geruhig, fleusst !

Verfließt, ihr Tage meines Lebens
 Zwar unbemerkt, nur nicht vergebens
 Für meiner Mitgeschöpfe Glück.

Uz (362) :—

Die Tage werden dir in ihrem Arm verschleichen
 So ruhig, als ein Bach, der unter finstern Sträuchen,
 Von hohen Bäumen rund umwacht,
 Stets ungerunzelt lacht.

Gresset compares life with a branch which has fallen into the stream. Hither and thither it is tossed, but it flows always further and does not sink. Finally it comes

au sein de ces mers inconnues
 où tout s'abyme sans retour (I. 62).

The same idea finds beautiful expression in two strophes of Uz (p. 98) :—

Vom strengen Strom der Zeit wird jeder hingerissen,
 Bald unter heit'rer Luft, bald unter Finsternissen
 Und schwarzer Ungewitter Wuth :
 Strom, wo sich allzuoft beschäumte Wellen thürmen
 Stets brausend wie das Meer ! o ungestüme Flath
 Berüchtigt von erzürnten Stürmen !
 Wohin der Sturm uns führt, bleibt oft vor uns verstecket,
 Weil fürchterlich Gewölk die grünen Ufer decket,
 Und unsrer Blicke Lauf begranzt.
 Die Schatten werden fliehn, die unser Auge banden,
 Vielleicht wohl, ehe noch der andre Morgen glänzt,
 Vielleicht nicht ehe, bis wir landen.

In all these passages there is no evidence of imitation word for word. The comparison, however, is not so common in previous or later poetry, and the French poetry may have in some cases suggested it to the Germans, who in other motives follow them more closely.

8. IDYLIC MOTIVES.

The German Anacreontic poetry contains many idyllic ideas and situations. From what source did these elements enter into a literature in which the idyll has never been much cultivated ?

For all idyllic poetry Theocritus and Virgil stand as models. These classical poets influenced especially the French. In *Maréc* already we have poetry of this class ; but it was Ronsard and his school that first brought the idyll into popularity. " Ronsard et les siens, famille de docte culture, et surtout Vauquelin de la Fresnaye, son enthousiaste disciple, sont bien réellement, en France, les initiateurs de la poésie idyllique."¹ These poets were at the same time eager imitators of Anacreon, and thus we explain the fact that the later French erotic poetry manifests so much idyllic and bucolic colouring. Hence the traditional names for the loved one : Iris, Chloe, Lalage, Chloris, Thémire, Thestylis, Olympe, Phyllis, Diane, Céphise, Agathe, Aegle, Nadine, Palmira, Belinde, Lycoris, Doris, Daphne, Philine, Amire, Phryne, Philinde, Melisse, Melusine, Galathe ; and for the lover : Sylvius, Hylas, Thyrsis, Damon, Daphnis, Akanth, Koridon, Menalcas, Elpin, etc.

¹ *Poètes Français*, III. 439.

It became the fashion for the poet to address the high personage, whom he celebrated, by such a name, and to express all manner of glowing passions, although in most cases the emotion was merely a tradition.

Thus there came into the lyric a questionable characteristic, the singing of feelings which were imagined, no longer felt. It became customary, too, to consider friends and lovers alike as "berger" and "bergère," and with this idea there entered into the lyric instead of pure situations from nature the well-known Arcadian and bucolic landscape. The fountain, the grotto, the stream, the shadows, the herds, and the figures of the shepherd and the shepherdess—these are the outlines into which every declaration of love is now fitted. After La Fresnaye came the "Bergeries" of Racan and Maynard's "Philandre". It was, however, Madame Deshoulières who surpassed all others in revealing the childish sentimentality, which first brought the idyll into disrepute. For some time afterwards this style of poetry ceased, but its elements lingered on in the lyric.

Then in 1756 appeared the Idylls of the Swiss poet Gessner, which, translated into French by Huber of Geneva, enjoyed remarkable popularity. They numbered among their admirers Rousseau, Diderot, and Chénier. "Cet ouvrage eut à Paris un succès d'enthousiasme et de vogue extraordinaire. L'esprit français, blasé sur les faux bergers de Fontenelle et les brebis enrubanées de Madame Deshoulières, accueille avec transport les bergeries non moins traditionnelles, mais plus intimes, plus naïvement pastorales et plus touchantes du Théocrite de l'Hélie".¹ From this time onwards the idyll began to gain fresh support in France: its chief representatives are Léonard and Berquin.

In Germany the first work of an idyllic character was Gottsched's play, "Der blöde Schäfer," 1745. It was an attempt to introduce into Germany a French fashion, which hitherto had been unknown beyond the Rhine. It did not, however, succeed. So too the idyllic elements in the German Anacreontic were borrowed ideas, which after the age of Lessing and Goethe could no longer find a place in German poetry. To these belong the shepherd names, Doris, Chloe, etc., of which between twenty and

¹ *Dictionnaire du XIX^e siècle*, s.v. Gessner.

thirty are to be found in the poems of Götze. To the imitation of the idyllic poetry was due also the number of poems in which two figures, generally with antique names, engage in a dialogue, which, however, expresses very modern or very sentimental thoughts. This fashion was also probably to blame for the plentiful introduction of mythological figures, Fauna, Silvains, Nymphs, etc., into the German Anacreontic: such personages suited the landscape admirably.

The Arcadian landscape is a common one in Gleim. In his poem "The Tree" (II. 131) he invites Uz to the shadows, where a beautiful tree stands and the pleasant zephyrs murmur: there, too, is a fountain and a running stream. Compare too (II. 49), "To Chloe" and his "Instruction for a Landscape" (I. 317). In Jacobi we have the same scenery, the trees, the valley, the waterfall, and the grotto. The source of all these landscapes is the French, where we find them even in poets who wrote no idylls. Compare Bernard¹ :—

Mon hermitage est un berceau
Dont le treillage | Couvre un caveau.
Au voisinage | C'est un ormeau,
Dont le feuillage | Prête un ombrage
A mon troupeau : | C'est un ruisseau,
Dont l'onde pure | Peint sa bordure
D'un verd nouveau.

And Bernis (II. 85) :—

Il est temps, belle Léonore,
D'entrer sous ce naissant berceau,
Où l'onde pure d'un ruisseau
Mouille le jeune sycamore,
Que vos yeux ont trouvé si beau.

Compare too Quinault, V. 430, and Racine, IV. Ode 5.

In Götze the shepherd goes to the beeches to seek his lover (No. 28). He represents the shepherdess standing on the river's brink and longing to come across (No. 13). The same picture recurs in Jacobi (I. 336). The loved one is represented as a

¹ *Almanach des Muses*, 1767.

shepherdess, who plucks the flowers in the valley early in the morning (No. 9).

The idyllic situation was, however, only a fashion, which went to excess and so led to a reaction. We find Voltaire expressing his impatience with the eternal "moutons". Compare X. 595, where in his "Response à Mademoiselle, âgée de 11 ans" (1775), he thanks her for the verses she had sent him, but adds:—

Mais quittez les moutons, les bergers, et la fougère ;
Allez sur les bords plus heureux,
Charmer les beaux esprits et capturer les dieux.

Götz also in his poem, "The Knight of Romance" (III. 113), parodies the idyllic style:—

Er, als er zitternd sich gebücket,
Noch zitternder sie angeblicket,
Zog nun aus seines Busens Schrein
Das alte Schäferseufzerlein :
Wär' ich mit dir in's Waldes Schatten
Wo sich die sanften Weste gatten,
An einem Quell, da wollt' ich dich—
"Was wolltet Ihr? Ihr wolltet mich
Erdrosseln? und in's Wasser schmeissen?"

It is seldom that Götz shows so much esprit as in this little situation.¹

In connection with the idyllic situations we have the favourite idea of the loved one, or the nymph viewing her beauty in the mirror of the water.

Gleim prays the stream to show Doris her countenance, so that, when she stands still in admiration, he may spring out and seize her (I. 187):—

zeig' ihr ihr schön Gesicht
Im glänzenden stillstehenden Krystall
Hier, wo ich stehe, weit vom Wasserfall.

¹ For further instances see Jacobi, "An Philaiden," I. 226; "An die Hirtin," II. 250; An — 1777, II. 315; Gleim, I. 125; for sentimental idyllic style see Deshoulières, I. 78; and for the mingling of the idyllic and the mythological elements, Deshoulières, I. 178.

Again he sings that it is spring, and the nymphs admire themselves in the mirror of the clear stream (I. 308). The stream serves as a mirror to the shepherdesses (II. 117). Such motives come from the French. Compare *La Fresnays* (*Poëtes Français*, I. 191):—

Pasteurs, voici la fontainette,
Où toujours se venoit mirer,
Et ses beautés, seule, admirer
La pastourelle Philinette.

And Dorat (II. 102):—

soit que ma maîtresse se joue dans ton onde
fugitive, soit qu'elle en humecte ses
lèvres parfumées, fontaine, exprime si
bien son image, que l'empreinte en
soit durable, et se peigne successivement
dans chacun de tes flots.

This idyllic poetry of the French was to a great extent influenced by Theocritus and Virgil, but there was also a strong wave of ideas from Italy. The chief models for this poetry in Italy were Tasso's "Amynta" and Guarini's "Pastor Fido". Götz is fond of imitating Guarini,¹ and in a poem which is borrowed from the "Pastor Fido," this very motive occurs (III. 80):—

Sie trank den frischen Quell, um den die Rose blüht;
Und dieser Quell, so rein als eine Hippocrène,
Ist auch das Spiegelglas, worin sie sich besieht.

Here we see how the same poetic motive runs through the Italian, the French, and the German poetry.

To the same style of idyllic imitation belongs the representation of Amor or of the loved one found sleeping among the flowers. Bernis describes how the Nymphs find Amor asleep and admire his beauty. He awakes and wounds them (p. 107). In Gleim (I. 217) Philis finds Amor sleeping: he awakes and she flees, but with his arrow he overtakes her. Bernis represents Amor finding the Pompadour asleep: he thinks it is his mother

¹ For another instance of imitation see II. 125.

and kisses her (p. 120). In Gleim, Amor finds Belinde sleeping, thinks it is Cythere, but soon discovers his error and flees. Bertin describes how the loved one is found sleeping. Her lover imprints a kiss upon her lips. She awakes but is not angry (p. 11). Gleim finds Doris asleep in the shade, kisses her and flees. She loves the unknown, and soon they are united (I. 157). Once again he finds the loved one asleep and admires her beauty (II. 41). Dorat describes the maiden as she lies asleep. A veil conceals her form: the wind raises it, and her beauty delights the poet. He kisses her and she awakes, but soon forgets her anger (III. 43). Exactly the same situation occurs in Götz' poem, "A Picture" (p. 59). Rousseau represents Diana as finding Amor asleep: she breaks his arrows; only one remains; the god awakes and shoots her through the heart with the remaining arrow (*Cantate* I.). Uz (p. 117) describes how the Nymphs bind the sleeping Amor. He awakes, but when he threatens to pain them no more they let him free. Parny describes how two lovers find Amor asleep, and bind him with flowers. He awakes and avenges himself by guile (I. 29). In Jacobi (I. 252) Lalage flees from Lycidas, and finds Amor asleep: the Love-gods encircle her and hold her fast till she yields to Lycidas. Rousseau represents Aurora finding Cephale asleep and praying the birds to be silent (*Cantate* VII.). Chaulieu describes how Amor finds Flora sleeping, and the young goddess blushes in confusion (II. 239). Similar situations are to be found in the *Poètes Français*, II. 190; III. 129, 459, and in the *Almanach des Muses*, 1766, p. 11, and 1773, p. 121.

It is noteworthy that almost all these examples from French poetry are somewhat late. The idea was probably not a native one, but imported from Italy. Boufflers (p. 100) gives an imitation of an Italian poem, in which Amor is represented as asleep, while an ape tries to wound hearts with his bow and arrows. From the French, however, the motive came to Germany. The instances quoted prove this fact beyond all doubt.

In their treatment of the flowers the German Anacreontists show unmistakably the influence of the French. Racan tells the sheep that they need not spare the flowers: they will grow in plenty under the feet of Marie (I. 10):—

Allez dans la campagne, allez dans la prairie.
 N'épargnez point les fleurs :
 Il en revient assez sous les pieds de Marie.

So Götz excuses himself for not sending the shepherdess flowers on her birthday :—

Denn, wo du auf den grünen Fluren
 Hinter Lämmern gehst,
 Und am Bach
 Sie zu tränken stille stehst,
 Blühen sie ja auf deinen Spuren.

And again (II. 177) :—

Oft unter ihrem Tritt aus frischem Thau geboren,
 Ihr Blumen, welche mich auf's innigste entzückt !

The poets lament that the flowers fade so quickly, and thus resemble the fate of men. Compare Deshoulières (I. 37) :—

Que votre éclat est peu durable,
 Charmantes fleurs, honneurs de nos jardins.

Bernard prays the rose not to open too soon, otherwise it must pass quickly away :—

Thémire est une fleur nouvelle,
 Qui doit subir la même loi :
 Rose, tu dois briller comme elle,
 Elle doit passer comme toi.

(*Poètes Français*, II. 281.)

So too Gleim laments that the beauty of the maiden fades like a rose whose leaves are scattered by the storm (I. 203). Again, he represents the maiden as being reminded of her lover's mortality by the fading of the flowers (I. 190) :—

bei der Bäumen Tod
 Fiel an den meinigen schnell ein Gedank' ihr ein :
 " Ach ; müsstest du, wie sie, doch nur nicht sterblich seyn ! "

The flowers are represented as being happy in dying in the hand or on the breast of the loved one. Dorat (II. 191) represents the rose as saying to the violet :—

Mon destin par toi-même est envié peut-être,
 La main d'Eglé va bientôt me cueillir,
 Je vais orner son sein, y briller, y mourir;
 Et ce trépas vaut bien qu'on s'empresse de naître.

So too Gentil-Bernard sings (*Poètes Français*, III. 281) :—

Va, meurs sur le sein de Thémire
 Qu'il soit ton trône et ton tombeau :
 Jaloux de ton sort, je n'aspire
 Qu'au bonheur d'un trépas si beau.

In the same manner Gleim praises the flowers for gladly dying in the hand of the loved one (I. 49). He would fain be changed to a flower, to adorn the hair of Doris and there as a flower to die (I. 153). He presents Babet with a violet and says (II. 169) :—

Nimm's an, zum Schmuck für deine Brust :
 An deiner Brust, stirbt es mit Lust :
 Stürb' ich an ihr, so stürb' ich süß,
 Und flöge froh in's Paradies !

Again (II. 195) he prays the violet to die of love on the breast of the maiden.

So too Jacobi sang (I. 256) :—

Schön ist es, zu sterben
 Von Themirens Hand gepflückt.

O wer wird euch nicht beneiden,
 O wer stürbe nicht mit Freuden,
 Klagte sie bey seiner Gruft ?

The poem in which Jacobi in his old age thanks the lady who sent him a white rose in autumn (IV. 320) has many points of resemblance with that of Voltaire, "A madame de . . . , qui avait fait présent d'un rosier à l'auteur". The point of view, the situation, and the thoughts are in both cases alike, though expressed in other words. Voltaire's poem is a sonnet, that of Jacobi has fifteen lines. If Jacobi knew the lines of Voltaire, which is possible in point of date, then this is another instance

where the German Anacreontist has not imitated the form of the sonnet.¹

From all these somewhat light but pretty lyrical ideas, Uz remained quite free. Here again he stands further from the modern lyric than the other Anacreontists. Jacobi approaches it most nearly. In the lines where he says (II. 163) :—

Allein, wo seine Thränen fielen
Da spross ein Veilchen empor,

he uses a motive which recurs in Heine :—

Aus meinen Thränen spriessen
Viel blühende Blumen hervor (*Lyr. Inter.* 2).

Jacobi here strikes a romantic note which is unknown to Gleim and Götz, and above all to Uz. He may have derived it from the folksong.

A motive which the Anacreontists often employed is the representation of the loved one bathing in a stream or pond.

Uz (p. 25) represents the situation as a dream.

Jacobi employs the same idea more gracefully in his poem "Venus in the Bath" (I. 244).

Götz describes how Phœbus found Amalia bathing in the Ilyssus, thought it was Cythere, and almost forgot to go away (No. 31). Again he consecrates his Muse to the Kastalinnen (II. 201) :—

Diese zeigen mit dem Finger, oft um Mittag ohne Flor,
Mir Cytheren in dem Bade, mit den schönen Huldgöttinnen :
Oder tanzend bei dem Mondschein Nachts der Oreaden Chor.

Gleim in his poem to the court-painter Pesne (I. 67) begs him to paint Uz behind the rose-bushes on the bank of a pond :—

Tauschend durch Gesträuche sehend
Wie sich eine Venus badet.

Such situations as these we meet also in the French lyric. St. Lambert has the following description (p. 111) :—

¹ For an absolutely certain instance see § 1.

Bientôt il s'aperçoit, que vers la fin du jour
 Au moment favorable aux larcins de l'Amour,
 Lise se rendoit seule au bord d'une onde claire,
 Qui coule autour d'un bois dans un pré solitaire
 Où d'épais alisiers, recourbés en berceaux,
 De verdure et d'ombrage environnoient les eaux.

He conceals himself near, and the maiden appears in the water :—

Tantôt en se jouant dans les flots du bassin,
 Elle étale à Damon les trésors de son sein ;
 Les jais des ses cheveux, et l'eau sombre et verdâtre,
 Opposés à sa gorge, en relèvent l'albâtre.

She returns to the bank, and Lucas springs forth and clasps her in his arms. He entreats her, however, for pardon, and receives it. Soon all is ended happily with the marriage of Lucas and Lise.

This narrative reminds us exceedingly of Uz' poem, "A Dream" (p. 25). Here, however, imitation cannot have taken place. St. Lambert's "Saisons" appeared in 1769, while the poem of Uz was published in 1749, and had been written earlier. It was sent to Gleim on June 1, 1744, and Gleim's poem to Pesne seems to have been written immediately thereafter. It bears, too, the date 1744. Is it possible then that Uz, Götz, and St. Lambert have all used the same source here? For St. Lambert the influence of Thomson's "Seasons" is a certainty, and there we find a similar narrative. The poet surprises his loved one bathing in the stream, conceals himself in the bushes, writes a short poem of excuse, and departs. The maiden after the bath finds the poem, is embarrassed, but soon with graceful naïvety writes on the other side of the paper a few lines to denote that one day perhaps he need no longer flee. The result is the same as in the narrative of St. Lambert. Thomson's "Seasons" had been translated into German by Brockes, and was well known to Uz. It is quite possible therefore that here English literature supplied the motive for Uz, Götz, and St. Lambert, though the idea may possibly be of older date.

An interesting question is: When and from what source did

the motive of cutting the name of the loved one in a tree, or tracing it in the sand, enter into the German lyric ?

Gleim begs the God of Sleep to close the fair eyes of Daria :—

und in angenehmen Träumen
Sehe sie an allen Bäumen
Ihren lieben Namen stehen (I. 148).

So too Götz describes how Seladon,

betrübt von Liebesharm,
Schnitt in einen Baum mit matter Hand
Was sein gerührtes Herz empfand.

Again he exclaims (III. 7) :—

Grabt, ihr Schäfer, eurer Schönen Namen
In die Buchen, in die Birken ein.

In the French Anacreontic we find the same motive. Compare Pavillon (II. 250) :—

Si je respire l'air dans nos climats champêtres,
Je relis votre nom sur l'écorce des Hêtres ;
Et nos chiffres encore, l'un dans l'autre enlacés,
Paroissent, de ma main, sur le sable tracés.

So too Bernis sings (II. 85) :—

Il est temps, belle Léonore
D'entrer sous ce naissant berceau,
Où l'onde pure d'un ruisseau
Mouille ce jeune sycamore,
Que vos yeux ont trouvé si beau.
On voit sur son écorce tendre
Nos chiffres amoureux tracés.

Pavillon can, in consequence of his being an earlier and much-read lyricist, have influenced Gleim and Götz. But the motive may probably be derived from the earlier idyllic poetry. The cutting of a lover's name in trees is as old, probably, as love itself, but when this motive entered lyrical poetry is a different question. In the German Anacreontic, at any rate, it is not new.

9. LOVE. WINE.

Of all subjects, love naturally plays the greatest part in the Anacreontic poetry. To a large extent it was merely a trifling in traditional fashion with the figures of Amor, the treacherous boy, who is dangerous even unarmed, and of Cythere and her bands of Amorettes, her doves and other attributes.¹ These elements are common to the Anacreontic poetry of each land and century, and no special influence from the side of the French was necessary to increase their popularity in Germany. In other points, however, as in the singing of the invincible power of love, in the description of the loved one, in the ideas concerning the sweetness and the bitterness of love, and the propriety of being true or untrue, the German poets show the influence of their French models very strongly.

Passerat sang the power of love (p. 197):—

Tost ou tard il faut se rendre
Quand amour demande un cœur.

So too Gleim (I. 220):—

Ich blieb: Wen Amor halten will,
Kann der dem wohl entfliehen?

Gleim represents the maiden as singing (II. 27):—

Weil ich den Amor fliehen soll,
So muss ich laufen oder spinnen,
Und doch, glaub' ich, ich werde wol
Dem kleinen Buben nicht entrinnen!
Lauf' ich, so hohlet er mich ein,
Und macht daraus sich ein Vergnügen.—
Mamachen, kann's denn anders seyn?
Der kleine Bube kann ja fliegen!

¹ See the section on mythology, No. 2. Jacobi was the only one of the Anacreontists who was fortunate in love. Götz was a Catholic priest, Gleim and Uz remained unmarried. Gleim was for a few weeks engaged to Sophie Mayer of Blankenburg in 1753, but the engagement was soon broken off. Uz sought in vain the hand of Fräulein Grötzner, the sister of his friend. She married in 1756.

So too La Fontaine reminds us that *Amor* is winged :—

O Janette, tu fuis en vain
Amour que suivent les plus belles ;
Tu es boiteuse, il a des ailes,
Tu seras prise tout soudain.¹

So too Götze (No. 80) says in warning : "Flee not from Love, sister ; he will certainly overtake thee". The necessity of yielding to love is a favourite theme of Quinault. He sings (I. 455) :—

Il faut aimer,
C'est un destin inevitable,
Il n'est point de cœur indomptable,
Que l'amour ne puisse charmer.

And again (IV. 276) :—

Tôt ou tard l'amour est vainqueur ;
En vain les plus fiers s'en défendent ;
On ne peut refuser son cœur
A de beaux yeux qui le demandent.

So too sang Voltaire in his inscription for a statue of Love :—

Qui que tu sois, voici ton maître.
Il l'est, le fut, ou le doit être.²

The singing of the power of love is genuinely Anacreontic :—

ὁ δὲ καὶ θεῶν δυνάστης
ὁ δὲ καὶ βρότους δαμάζει (LX.).³

Anacreon exercised a strong influence in this respect, especially on Quinault. Otherwise there is a close connection between the French and the German singers. Moncrif, in an imitation of Anacreon, sings (II. 237) :—

Amour, tout sert ton empire,
Les talens, les arts, les jeux,
Tout travaille, tout conspire
Au triomphe de tes feux.

¹ See *Poètes Français*, II. 92.

² Attributed to Voltaire in the *Poètes Français*, III. 238. The couplet occurs in the works of Grécourt, II. 159, but not in those of Voltaire.

³ See further *Anacreontica*, XIV., XLIV.

So too Gleim (I. 86):—

Alles, Liebe, muss dir dienen,
Alles dienet deinen Kindern.

Sometimes it is not Amor in the abstract or as God that is represented as invincible, but the beauty of the loved one. Gleim determines never again to love (I. 275). Venus, however, shows him Doris and all his resolves vanished:—

Mir war die Schönheit wieder schön
Und alle Mädchen liebt' ich wieder.

Moncrif, too, has a poem with the refrain:—

Je ne veux plus aimer ;

at the end, however, he sees Thémire and falls in love:—

Belle Thémire, ai-je pu m'y méprendre ?
Vous avoir vue, hélas ! c'est vous aimer (p. 130).

Racine sings too of his maiden's beauty (IV. 47):—

Parthénice, il n'est rien qui résiste à tes charmes !
Qui pourroit te voir sans te rendre les armes,
Ou bien seroit sans armes ou bien seroit sans yeux.

A favourite idea of the French is that the loved one combines all three graces in one person. So Voltaire replied to a Geneva lady who was endeavouring to preach to him on the Trinity:—

Oui, j'en conviens, chez moi la Trinité
Jusqu'à présent n'avait pas fait fortune ;
Mais j'aperçois les trois Graces en une :
Vous confondez mon incrédulité (X. 572).

Moncrif, too, sings of his loved one that she combines the attributes of all the graces (II. 281). The same idea recurs in Götz (No. 58). It was not, however, always the bodily charms of the maiden that were celebrated. Moncrif sings: "Elle est mieux que belle" (II. 189), and Götz says that her form is beautiful, but her soul more so (No. 93). Voltaire, too, says: "Vos yeux sont beaux, mais votre âme est plus belle" (X. 523); and Gleim writes to Doris in the same strain:—

Dein heilseliges Gesicht
 Reicht an deine Seele nicht ;
 Rosen blühen auf den Wangen,
 Lilien glänzen rund umher,
 Doch sie weckten kein Verlangen,
 Wenn dein Herz nicht schöner wär (I. 112).

Glein praises the beauty of the country maiden as far higher than that of her sister from the town (II. 156). Dorat places the simple shepherdess higher than the accomplished coquette :—

Sans la moindre supériorité
 Elle s'embellit en aimant,
 Et sa seule coquetterie
 Est l'art de plaire à son amant (II. 35).

A favourite metaphor among the *Anacreontists* is the comparison of the loved one's cheeks with roses, and of her lips with roses or rubies. Already in the fourteenth century Guillaume de Machault praised his maiden as :—

blanche com lys, plus que rose vermeille ;
 Resplendissant com rubis d'orient.¹

Pavillon wishes for Iris :—

Que le temps enfin, qui détruit toutes choses,
 Respecte, s'il se peut, et ces lis et ces roses,
 Dont la nature a paré votre teint.²

Bertin also praises the "lèvres de rose" of his mistress (pp. 8 and 15). These figures of speech recur frequently in the German poets. Uz speaks of "süßer Lippen Rosen" (p. 99), Gleim of "Rosenwangen" (II. 65), and of the "Rosen der Wangen," with lilies glancing around (I. 112). All these ideas go back to the Alexandrian poets, from whom they came to Propertius, Catullus, and Horace, from them in turn to Germany, where in the modern lyric such comparisons play a great part. A favourite motive is that the beauty of the loved one resembles a star, whose brightness effaces all others. Bertin sings (p. 61) :—

¹ *Poètes Français*, I. 324.

² *Poètes Français*, II. 761.

Où l'Amour vers le soir tient sa cour immortelle,
De cent jeunes beautés elle était la plus belle :
Elle effaçait l'éclat du couchant enflammé.

And again (p. 29) :—

Tel brille un astre dans le mobile ombrage.

Gleim (I. 170) describes how all beauties resign the palm to Daphne. She is the morning star, which makes all others appear dark.

Often the loved one is compared with Cypris. Bertin says (p. 30) :—

O vous (Vénus) qui disputez le prix
Le prix divin des talens et des charmes,
Je n'ai qu'à montrer Eucharis
Vous rougirez et vous rendrez les armes.

In Gleim (I. 152), Amor, in anger, says to Cythere that Dorinde is fairer :—

Die gesammte Götterschaar
Widersprach dem Amor zwar
Aber Amor sagte wahr.

This motive is a favourite one with Götz. The dove of Cythere alights in mistake on the lap of his loved one (No. 75). All the Gods quarrelled whether Cypris or his maiden were fairer. Some gave the verdict to the one, some to the other (No. 91). Phœbus saw Amalia bathing in Ilyssus and thought it was Cythere (No. 31). Amor sees her in the rose garden and kisses her, thinking it is his mother Cypris (II. 85). The Gods quarrel whether Aegle or Cythere is the fairer (III. 86, 177).

Sometimes, but not remarkably often, the Anacreontists sing of the joys of love. La Fare exclaims (p. 26) :—

Reviens avec tous tes charmes,
Et dissipe mes noirceurs,
Amour : toi qui, jusqu' aux larmes,
Sais tout changer en douceurs.

Gleim, in the description of his loved one, says (I. 213) :—

Ihr Lächeln macht das Dunkle heil:
 Ein Engel würde froh,
 Könnt' er es sehn! Kein Raphael,
 Kein Oeser mahlt' es so!¹

Jacobi sings how:—

Ohne Liebe kann das Leben nicht gefallen
 Süßser wird durch sie des Grates Rah' (II. 422),

So too a writer in the *Almanach des Muses* (1787, p. 10) :—

L'amour est le seul bien:
 Sans amour, qu'est-ce que la vie!

And Quinault (IV. 67):—

Les plus beaux jours de la vie
 Sont perdus sans les amours.

Compare further Jacobi (II. 436):—

O weh und aber weh dem Mann,
 Der Schönes nicht auf Erden liebt:
 Sich keines Dings erfreuen kann,
 Sein volles Herz an keins ergiebt.

Götz in his love is equal to kings in happiness. He is the poorest on earth and yet a king, because he is the deepest in love of mortals (No. 14).

He exclaims (II. 32):—

Sie liebet mich, um die ich mich bemühte:
 Ihr Himmlischen! mein Glück ist eurem gleich.

And again (III. 450):—

Ich fühle, was ich nie empfunden,
 O Liebe, wenn mit dir verbunden
 Die Treue geht, dann ist hienieden
 Für uns der ganze Himmel da.

¹ Compare too Jacobi, II. 427:—

Zeuch, O Liebe, zeuch herniesler,
 Rufe mich in's Leben wieder
 Aus der öden, kalten Todesnacht:

Nur, O Liebe, dass ein neuer Tag
 In den Finsternissen mir beginne.

With these passages we may compare Bertin (9):—

Mortel, à vos genoux je suis égal aux dieux :
Vous m'aimez, je le vois, autant que je vous aime.

And again (p. 11):—

Elle est à moi : que les maîtres de l'Inde
Portent envie au maître de son cœur.

More often the poets sing of love as a sweet bitterness or a joyful pain. Gleim will engrave on a cypress-leaf all the bitter-sweet sorrows¹ which his love has caused him (II. 49). With the expression we may compare Madame Deshoulières' phrase, "les agréables maux de l'Amour" (I. 196). Gleim would feign tell the ten-year-old Daphne many sweet and many bitter things of love (II. 62). Again he sings (II. 150):—

If love is sweet service in the fetters of a goddess, then he would always love and always be enslaved:—

Ist Lieben aber ein süßes Quälen,

then never will he love and never bear fetters. Quinault uses this metaphor frequently (IV. 118):—

Amans, aimez vos chaînes,
Vos soins et vos soupirs :
.
.
.
.
.
Pour un si grand bien
Tous les maux ne sont rien.

For the sweet bitterness of love compare also (IV. 76):—

La peine d'aimer est charmante :
Il n'est point de cœur qui s'exempte
De payer ce tribut fatal.

Again Quinault sings (V. 96):—

L'Amour ne nous blesse
Que d'un trait charmant :
Il nous cause des maux dont les dieux sont jaloux.
Cédons à ses coups
Il n'est rien de si doux.

¹ bitter-süßes Schmerzen.

Uz recurs to the same idea (p. 38) :—

Willst du, Gott der Zärtlichkeiten !
Lass auch Schmerzen dich begleiten :
Ich will lieber deine Schmerzen
Als nicht küssen und nicht scherzen.

Rousseau, too, uses the common paradox :—

Aimable souffrance,
Charmans langueurs,
Votre violence
Fait la récompense
Des sensibles cœurs (*Cantate XVII.*)

Léonard describes the consequences of too great love in his poem,
"L'excès d'amour" (p. 286) :—

Je parlonne à vos discours,
Lui répondit la bergère ;
Mais sur vos feux pour toujours
Promettez-moi de vous taire.
Hélas ! à cet ordre affreux,
Qu'il fit le serment de suivre,
Baissa son front douloureux
Se tut—et cessa de vivre.

The same situation recurs with a different colouring in Gleim's
"Elpin" (l. 256) :—

In jenem Thal, wo Veilchen blühen,
Sah ich den zärtlichen Elpin,
Vor seiner Phillis auf den Knien ;
Er bat, und seiner Bitte Schluss
War : " Wisse, dass ich sterben muss,
Gibst, Doris, du mir nicht den Kuss !"
Sie schlug, mit ernsterfülltem Blick
Den Kuss ihm ab : er sank zurück,
Und starb vor ihr den Augenblick.

From these motives, in which the French and Germans show considerable resemblance, Jacobi remained free. He strikes a

more earnest, almost tragic note. He would fain hide his deep, deep sorrows from the midnight moon (II. 432). To love and be loved in return is the lot of angels only :—

Statt der Wonne fand ich Schmerzen,
Hing an dem, was mich verliess :
Frieden giebt dem treuen Herzen
Nur ein künftig Paradies (II. 357).

Here Jacobi is at one with the later Heine, who now and then uses the same motive as his predecessor. It is a sign that Jacobi is more modern than his contemporaries, Uz, Götz, and Gleim.

Interesting and somewhat novel are the views of the Anacreontists on fidelity in love. Gleim will have none of it (I. 164) :—

Ich bin kein Freund der Zärtlichkeit,
Das sag' ich ohne Scheu.
Ich liebe nach Gelegenheit
Und schwöre keine Treu.
Und sag' es ein für alle Mal,
Dass der kein Weiser ist,
Der wählt und immer nach der Wahl
Dieselben Lippen küsst.

With this we may compare Chaulieu (I. 232) :—

Que serviroit l'art de plaire
Sans le plaisir de changer,
Et que peut-on dire et faire
Toujours au même berger ?

Gleim praises the uncertainty of love and closes with the words :
" Die mich nicht liebt, kann ich nicht lieben " (I. 216). Here he reminds us of Marot (*Chanson* I.) :—

Amour au cœur me poinet
Quand bien aimé je suis :
Mais aymer je ne puis
Quand on ne m'ayme poinet.

Gleim blames Chloe for her infidelity (I. 228) :—

Dass ich getreu, o Chloë, dir
 Drei lange Tage bleibe,
 Bleibst du es einen Tag nur mir !
 Das schwur ich, ja ! das schwör ich dir
 Vor dem Altar der Liebe.

So too Chaulieu regrets the fickleness of lovers nowadays (II. 285) :—

Aujourd'hui les feux les plus constants
 Sont ceux qu'un jour voit naître et voit éteindre.

For the same idea as we have in Gleim compare Bouthiers (p. 182) :—

Tu m'aimas pendant un instant,
 Je t'aimai toute ma vie !
 Et le prix d'un amour constant
 Fut un amour d'un instant.

Earnest love pleases Gleim not : it is all a jest (II. 263). So too sings Parny (I. 134) :—

Les amours sont un jeu d'enfant.

In several of his love poems we see Götze aiming at epigrammatic effect. Isse, he says, need not fear Ariston's infidelity. When he sees her, it is only to others that he will be untrue (No. 79). Seladon, he relates, was changed into a fountain : whoever drank from it forgot his love. He wished to forget Serene, but—the fountain was dry : so often had she betrayed her lovers (No. 85). In this mingling of pure lyric and epigram we have a trait which is common in the French Anacreontic. Compare Baileau, *Épigramme* (I.) :—

Tout me fait peine
 Et depuis un jour
 Je crois, Climène,
 Que j'ai de l'amour.
 Cette nouvelle
 Vous met en courroux !
 Tout beau, cruelle,
 Ce n'est pas pour vous !

Very often the poets warn against yielding too quickly to love.
Compare Quinault (IV. 172) :—

Une conquête facile
Donne peu d'empressement
Et l'amour tranquille
S'endort aisément.

Boufflers (p. 185) :—

Les tendres feux
Sont ennuyeux,
Quand ils sont trop fidèles.

So Gleim sings in his poem "Good Advice" (I. 180) :—

Wenn Amor euer Herz bekriegt
So thut ihm Gegenwehr;
Ihr Schönen, dass er sicher siegt,
Macht seinen Sieg ihm schwer!
Ich fragte Daphne, "Liebst du mich?"
O wie mich das verdross!—
Auf einen Pfeil ergab sie sich,
Den Amor auf sie schoss!
Der spricht ja gleich nicht von der Frau,
Der nur von Liebe spricht:
Sie dachte gleich an "Mann und Frau"
Ich aber wahrlich nicht.

By these lighter erotic ideas of infidelity and jesting in love Uz and Jacobi remained uninfluenced. Jacobi sings that in spite of all there are true hearts on earth; though they may wander long through the world, yet one day the true lover will find his mate (II. 314). Quinault has sometimes expressed the same idea :—

Quand deux cœurs sont constans,
Ou tôt ou tard ils sont contents (IV. 117).

And again (V. 307) :—

A la fin l'Amour couronne
Les parfaits Amans.

Even in matters of kissing, in which the German bachelors

had perhaps no great experience, we see the unmistakable influence of France. Rousseau sings how—

Prêt à descendre au manoir ténébreux,

Jà de Caron j'entrevois la barque,

Quand de Thémire un baiser amoureux

Me rendit l'âme, et vint frauder la Parque (*Ep.* III).

Gleim has used the same motive in his poem "The Fever" (*L.* 58). A fever had robbed him of all strength, and he had begun to die, but Doris kissed him in farewell, and

Plötzlich hört' ich auf zu sterben,

Plötzlich flohen Brand und Fieber;

Wenig Stunden nach dem Kusse

Fühlt' ich schon in allen Gliedern

Neue Kräfte, neues Leben.

It is remarkable that the mythological trifling with Charon and his barque finds no response in Gleim. In this respect he differs very much from Uz, Götze, and the young Jacobi. His tendency is different. In this poem he has taken the motive from the French, fitted it into a new situation and decked it out with all manner of individual details. In this way, however, the idea loses in poetical power. It is capable of poetical treatment, but whenever, as here, the stroking with the hands, the half-dead limbs, the pale lips are fully pictured, and the romantic motive is dragged, so to speak, into the full glare of the everyday world, and at the end the whole is described as a "Genesungsmittel" (good cure), then truly we are no longer in the realm of poetry. That was the danger of Gleim's style, to become too commonplace, and to this danger he has succumbed in his completely worthless *Folksongs*.¹

Rousseau has a poem with the title "On a Kiss". It runs as follows (*Cantate XX.*):—

Par un baiser ravi sur les lèvres d'Iris,

De ma fidèle ardeur j'ai dérobé le prix ;

Mais ce plaisir charmant a passé comme un songe ;

Ainsi je doute encore de ma félicité.

Mon bonheur fut trop grand pour n'être qu'un mensonge ;

Mais il dura trop peu pour une vérité.

¹ *Lieder für das Volk*, Halberstadt, 1772.

This poem has been closely imitated by Götz (No. 42) :—

Ein Mäulgen hat mein Mund von ihrem Mund geraubet,
 Ob sie mir gleich die Hand vor meinen Lippen hielt;
 Wie es Sekund beschreibt, so hab' ich es gefühlt,
 Und mich glückseliger, als Könige, geglaubt,
 Doch meine Lust verschwand gleich einem Wasserschaum,
 Und wie es mir erging, muss stets in Zweifel liegen :
 Mein Glück war zwar zu gross für einen leichten Traum,
 Ach ! aber auch zu kurz, für ein wahrhaft Vergnügen.

Götz' poem has two lines more than that of Rousseau, and the lines appear longer. The second line in the German is an expansion of the simple expression "ravi" in the French. What Sekund has to do with the matter is not so clear. Then Götz' fourth line is an explanation of the French "plaisir charmant". The metaphor "Wasserschaum" is new, but the epigrammatic conclusion is almost word for word translated from the French. The poem of Götz leaves an impression of clumsiness in comparison with the neat courtly phrases of the poem of Rousseau. It is a youthful work of Götz, as may be seen from the "Mäulgen". In the metre there are as usual differences. Götz has the single and double rhyme alternating : thus he gives every second line a syllable more than they had in the original. The rhyme-system of Rousseau is aa bc bc, that of Götz, ab ba cd cd.

A motive which the French and German Anacreontists have in common is that the maiden should not be too lavish with her kisses. Gleim tells how Chloris offered him many more kisses than he asked for, and at once he loses all desire (I. 109). For the same idea see *Almanach des Muses* (1768, 114). Coriandre had asked for a kiss, but, on receiving two, exclaimed :—

Hélas ! pourquoi ne pas me refuser ?
 J'aurois bien mieux aimé les prendre.

And again (1779, 199) :—

Cruelle ! arrête ! il m'irrite, il m'en enflamme,
 Las ! valoit mieux, bien mieux me refuser.

From all these examples and parallels which have been quoted

it is quite clear that the Germans borrowed many motives from the French for their treatment of the subject of love. The important question now is: Do they simply use these borrowed ideas to adorn the expression of their own genuine feelings, or do the foreign thoughts sometimes represent all that is real in their work? To this question the answer must be different for each poet. Jacobi has generally used what he has taken from others in an independent and excellent manner. In many respects he has much more of the French gallantry in his best work than any of the other Anacreontists; he stands nearer to them than Gleim and Götz in feeling, style, and manner. Yet he never borrows slavishly, and often rises to considerable lyric force through the truth and reality of the sentiment which inspires his poems. His songs to Chloe (II. 245) are among the best lyrics which the Anacreontists have given us. Gleim has borrowed considerably from the French, and used what he thus received in his own peculiar manner. He usually expands the main theme, adds details, and closes all with an epigrammatic, witty, or ironical conclusion. His poetry proceeds not from genuine feeling; it comes from the head more than from the heart. It is a kind of thought-lyric, which leaves the reader absolutely unmoved. Götz has attained eminence neither by his independent lyric poetry nor by that which he has so abundantly borrowed. He occupies a really curious position. We have encountered repeated instances, where whole poems and parts of poems are directly borrowed from the French without acknowledgment. In rendering these into German he has seldom improved upon them. Such poems, of course, cannot represent Götz' own feelings. Indeed, it is questionable if his idea of lyric poetry was at all a possible one. That he regarded it as a means for expressing the feelings of his own heart in a manner that would touch the hearts of others is not in the slightest degree clear from the productions he has left behind him. He gives rather the impression of a poetic busybody without clear aims or deep feelings. Uz has in this paragraph seldom been quoted. The lighter lyric of love did not interest him much. His later poems are occupied with much more serious themes. And in his youth, when he did sing of love, it was in a quite peculiar fashion. When Chloe appears, Suada flies to his lips:

he trembles and burns to kiss her. Amor wages war against him from her roguish blue eye: the Graces form a flattering smile therein. She would disturb the peace of a Cato: he, however, can only stand and stamp and glow. Fate holds him fast with diamond chains (pp. 21-23). Here we see again how crude the love lyric of Uz remained. He stands farthest of all from the modern lyric of feeling. His amorous figure, as he himself represents it, is a rather comical one.¹

Wine is one of the chief Anacreontic themes, but the French poets have not celebrated it very frequently.

Racan advises us to drown care in wine, and all thought of war and the third estate (I. 154).

Boileau sings (*Poésies diverses* I) :—

Allez, vieux fous, allez apprendre à boire,
On est savant quand on boit bien :
Qui ne sait boire ne sait rien.

Quinault prefers wine to the sorrows of love :—

Fuyons l'amour et le chagrin
Suivons Bacchus, courons au vin (IV. 39).

He relates a quarrel between the followers of Amor and of Bacchus. Both praise their own God as the greater and the more amiable. At length the question is peaceably decided, and both parties sing that they are—

les plus aimables
Et les plus grands des dieux. (IV. 47)

Quinault praises wine that dispels care :—

¹ For further views of the poets on (1) *the power of love*, see Gleim, I. 280; I. 286; II. 96; Uz, p. 399; Götz, I. 190; Quinault, I. 455; Monerif, II. 84, 130; (2) *on the loved one*, Gleim, I. 151, 147, 149, 191, 246; II. 17, 21, 46; Jacobi, II. 187; III. 302; Götz, Nos. 10, 62; *Almanach des Muses*, 1765, 120; 1769, 29; (3) *love as a joy*, Deshoulières, I. 126; La Fare, 12; Gleim, II. 49; Jacobi, II. 288; Götz, No. 84; (4) *love as a sweet pain*, Gleim, I. 168, 135; II. 106, 212, 244; Jacobi, II. 409; Passerat, 279; Saint-Gelais, I. 238; III. 146; Voiture, 298; Pavillon, II. 31; Maucroix, 3; Chaulieu, II. 106; Dorat, II. 392; (5) *infidelity*, Gleim, II. 33; Götz, No. 68; Chaulieu, II. 85.

Le soleil chasse les ombres
 Dont le ciel est obscurci,
 Et des âmes les plus sombres
 Bacchus chasse le souci (IV, 48).

For the real Bacchic joy we must, however, go to Saint-Amand,
Poètes Français, (II, 513) :—

Chantons, rions, mettons du bruit,
 Buvois ici toute la nuit,
 Tant que demain la belle Aurora
 Nous trouve tous à table encore

Molière, too, sang the praises of the grape :—

Notre amour n'a pas toujours
 Tout le bonheur qu'il désire,
 Mais nous avons un secours
 Et le bon vin nous fait rire
 Quand on rit de nos amours.¹

La Fare speaks of wine as "liqueur chérie, qui dissipe le chagrin."²
 Again he sings (II, 11) :—

Que de soucis et de la gloire,
 Dans le vin voyant la mémoire
 N'usons-nous du temps précieux !
 Bacchus, de tous plaisirs le père
 Dissipe la douleur amère
 C'est le plus aimable des dieux.

La Fare, like Quinault, relates a quarrel between devotees of Amor and Bacchus. It is of course decided in favour of both (p. 187).

These are the most important passages where wine is celebrated, and that is really very little for an erotic poetry which lasted nearly three hundred years. Only Saint-Amand and Quinault make wine one of the chief themes of their lyric. It was quite otherwise in Germany. Gleim is the real singer of the wine.

¹ *Poètes Français*, II, 737, attributed to Molière. The same verse occurs in Quinault's works, IV, 29.

² *Odes*, III, 29.

Wine teaches us wisdom (I. 61). It makes us joyful and contented (I. 105). A drinker dare not be a love-sick fool (I. 111). Those who drink too much are punished by gout (I. 162). He cannot decide between wine and love, but prays both to agree, so that he may enjoy both (I. 166). He holds a conversation with Amor who objects to his singing only of wine (II. 31). He represents a rivalry between maidens and the wine. Love is victorious (II. 163). For further instances see I. 232, 262, 269, 273, 229, 248, 260; II. 162.

After Gleim, Uz sings most of the joy of wine. The shepherd prays (p. 29):—

dass Lieb und Wein zugleich
Stets jedes Herz beleben.

Again he says that nothing makes us so ingenious as wine. What is life without it? (p. 59). Amor is a friend of wine, "und ohne Küsse schmeckt kein Wein" (p. 59). Where Phyllis is, the poet drinks less than he kisses (p. 59):—

Weiche, Wein, wo Phyllis ist,
Trinkt man seltener als man küsst?
Bacchus, weg! ich will nun küssen.

He warns however against drunkenness. The rich may resemble beasts, but we wish to remain men (p. 116).

Jacobi celebrates the "Punschlöffel," which opens the heart and makes all appear good (III. 203). The cup gives the poet new inspiration, and to every one else the courage of heroes. Joy, however, flees from drunkenness (III. 321).

Götz is a very tame singer of the wine. His "Praise of Burgundy" (II. 69), with its historical and antiquarian and mythological details, is as far removed from the tone of a drinking song as is well possible. So too his poem, "Praise of the Wine" (I. 109). In him the Bacchic joy is completely absent.

Wine was one of the chief themes of the Anacreontica, and most modern singers have followed the Greek model. The invitations to drink,¹ the idea that wine drowns sorrow,² the joy

¹ See Anacreon, VI., XXXI.

² See Anacreon, XXV., XXVI., XLI.

of wine and love together,¹ the necessity of drinking,² the view that wine inspires the poet,³ the warning to be moderate,⁴ the delights of the vintage,⁵—all these themes and ideas had already been fully celebrated by Anacreon. His pupil Horace sang also, "nunc vino pellite curas" (I. 7, 31), and "potamus uncti : dissipat Euhius curas edaces" (II. 11).⁶

In most cases, therefore, it is no longer possible to decide whether Anacreon, or Horace, or the French have influenced the German Anacreontists most. In one or two instances, where quarrels between followers of Amor and of Bacchus are represented, we have French influence. But in poems like "The Drinker" (Gleim, I. 51) and (II. 56), where Gleim imitates drunken speech, we have a style and spirit which are altogether German.

10. THE GOLDEN AGE THE GOOD OLD DAYS.

One may see very clearly how the same motives pass from the Roman to the French and from the French to German literature in the treatment of a theme like the Golden Age. The Roman writers, who sang of milk and honey in the streams, etc., believed perhaps a little more in the possibility of such a period than did their French successors. Yet we find Ronsard (V. 177), Deshoulières (I. 42), Racan (I. 85), Léonard (II. 58), and Gresset (I. 374) all celebrating the Golden Age quit : in traditional fashion. Their example was followed by Götz (I. 16) and Jacobi (IV. 321) with the unfortunate difference that both of these poets devote a rather long poem to the theme.

A common trait, which runs through the German Anacreontic and the somewhat earlier lyric of the French, is the praise of the good old days and the condemnation of the present age. Pavillon in his stanzas "Sur la corruption des mœurs" (II. 265) laments the want of honour, the influence of selfishness, the triumph of vice and the universal injustice and hypocrisy. Bernis praises

¹ See Anacreon, XIII., XVII., XVIII., XXVII.

² See Anacreon, XIX., XXI.

³ See Anacreon, XXIX., XLVIII.

⁴ See Anacreon, L., LIX.

⁵ See Anacreon, LII.

⁶ See further, Horace, *Epodes*, XIII. and XVII. ; *Odes*, I. 18 ; III. 19 ; II. 11, etc.

the old days in his epistle "Sur les mœurs" (No. 2). Voltaire strikes the same note as Pavillon in his ode "Sur les malheurs du temps" (Ode III.)

This idea, that the days of old were so much superior is somewhat lamely worked out by Gleim in his poem "The Old Germans" (I. 385). His attempt to render the thoughts by a dialogue between choruses of the sons and fathers is absolutely unsuccessful. We find the same theme again in his poems, "The Old and the Modern German" and "To the Germans".

CONCLUSION.

There still remains one question to answer, in how far the general character of the German Anacreontic poetry has been influenced by that of France. The French poetry was from the first a courtly lyric: in Clément Marot it had its founder and its long-admired model. The German poetry was in its origin Anacreontic: it sprang from the admiration for Anacreon; its greatest exponent is Gleim. The French poets, from Marot to Voltaire, celebrated the beauties of the Court and the higher society: the Germans do not manifest this tendency. The French dedicated epistles, odes, letters to various kings and nobles. In Uz and Gleim we have nothing similar: Götz has perhaps ten such poems, and Jacobi still more. Jacobi celebrated, however, as he said, not the prince, but the friend. The French have many epistles and poems addressed to brother-poets, friends, etc. In Germany we meet with this tendency first in Pyra and Lange's "Freundschaftliche Briefe". Gleim dedicates a few poems to his comrades, Uz shows the French mixed form of prose and poetry. So too Jacobi.¹ The latter represents the tendencies of the courtly lyric much more than any of his friends, especially in his youthful works and in those of his last years. A large part of the French poetry is devoted to the celebration of births, marriages, deaths, and other society events. Such poems we find in Götz and Jacobi, but not in Gleim and Uz. Concerning all this courtly or society lyric among the Germans, we may

¹ For an account of the origin of this style in Italy and its spreading in France, see Ransohoff, p. 13 ff.

safely say that it constitutes by far the most worthless part of their work. Such poems are interesting for a time, but, after a generation has passed, they have only in the rarest cases an independent value. As regards the imitation, nothing but the idea and the form is borrowed. The contents are always suited to the events and the personages specially concerned.

Much more important is the imitation of the "delicate jestings" of the French, as Jacobi named them. In Götz we have often noticed the tendency to aim at an unexpected epigrammatical ending. Gleim, too, sometimes manifests the same striving. Such an ending is, however, only effective when the poem in question is not too long. In Götz and Gleim accordingly we find that, as a rule, the poems are shorter than in Uz and Jacobi, and the shortest are always the best. We would not, however, on that account set Götz and Gleim high above Uz or Jacobi. They manifest more wit, more humour, more light playfulness, but Uz has more moral strength and soundness of content. His imitation of the French is much more independent. Jacobi in his youth shows nothing but weak sentimentality decked out with mythological trifling; in his old age he descends frequently to prose; but in his best works we see a delicacy and warmth of feeling which place him above all the other three. Jacobi, too, was not ignorant of the charm of the French poems in point of wit or epigram. He translated, for instance, Voltaire's "Lament of Jeremiah":—

Savez-vous pourquoi Jérémie
A tant pleuré dans la vie ?
C'est qu'en prophète il prévoyait
Qu'un jour Lefranc le traduiroit (X. 560).

Es drückte manchen schon des Lebens harte Bürde,
Wie Jeremias hat doch keiner noch geweint ;
Er prophezehte, wie es scheint,
Dass Pompignan ihn übersetzen würde (IV. 391).

It was this wit, which has always been characteristic of the French character, this epigrammatical keenness, which attracted the German Anacreontists. They did not attempt to imitate the French metres—this poem is once more a striking proof—though

it is by no means improbable that their reading of French authors quickened their feeling for melody, rhythm, and rhyme. Certain at any rate it is that the German Anacreontists were remarkably widely read in the literature of France, and it is above all in the contents and thoughts that the chief influence is to be seen. This influence was quite as strong as that of Anacreon and stronger than that of Horace. In many cases we have seen the same motives running through all four literatures. In no case have we found tendencies which the Germans had directly from the ancients, which had not previously been employed by the French in their lyric. On the other hand, we noticed many traits which were to be traced to France but no further. On the whole the movement is at first a close imitation of Anacreon by Gleim, Götz, Uz, and Jacobi. Gleim remained Anacreontist to the end, but mingled many French ideas in his playful strains. Uz, following his natural bent, soon turned his back on Anacreon, and sang of higher themes. Here too, however, the French influence manifested itself. Götz is a scribbler, who imitated directly without acknowledgment, who wrote many pretty poems in an infinite variety of metres, but who also composed much that is wearisome. Jacobi is more French than Anacreontic and more German than French, once he has surmounted the follies of his early period. On the whole, it was no great lyric poetry that the Anacreontists thus created. It lacks the glow of passion which the lyric must have. It is more imitative than spontaneous, more a poetry of learned culture than of tender feeling. The important thing, however, is that the Anacreontists laid the foundations on which later poets built. Goethe's earliest lyrical efforts are Anacreontic. Schiller admired Uz, and, as we have seen, Jacobi frequently, in developing a delicate idea from the French, draws very near in spirit to the poetry of the Romantic Age.

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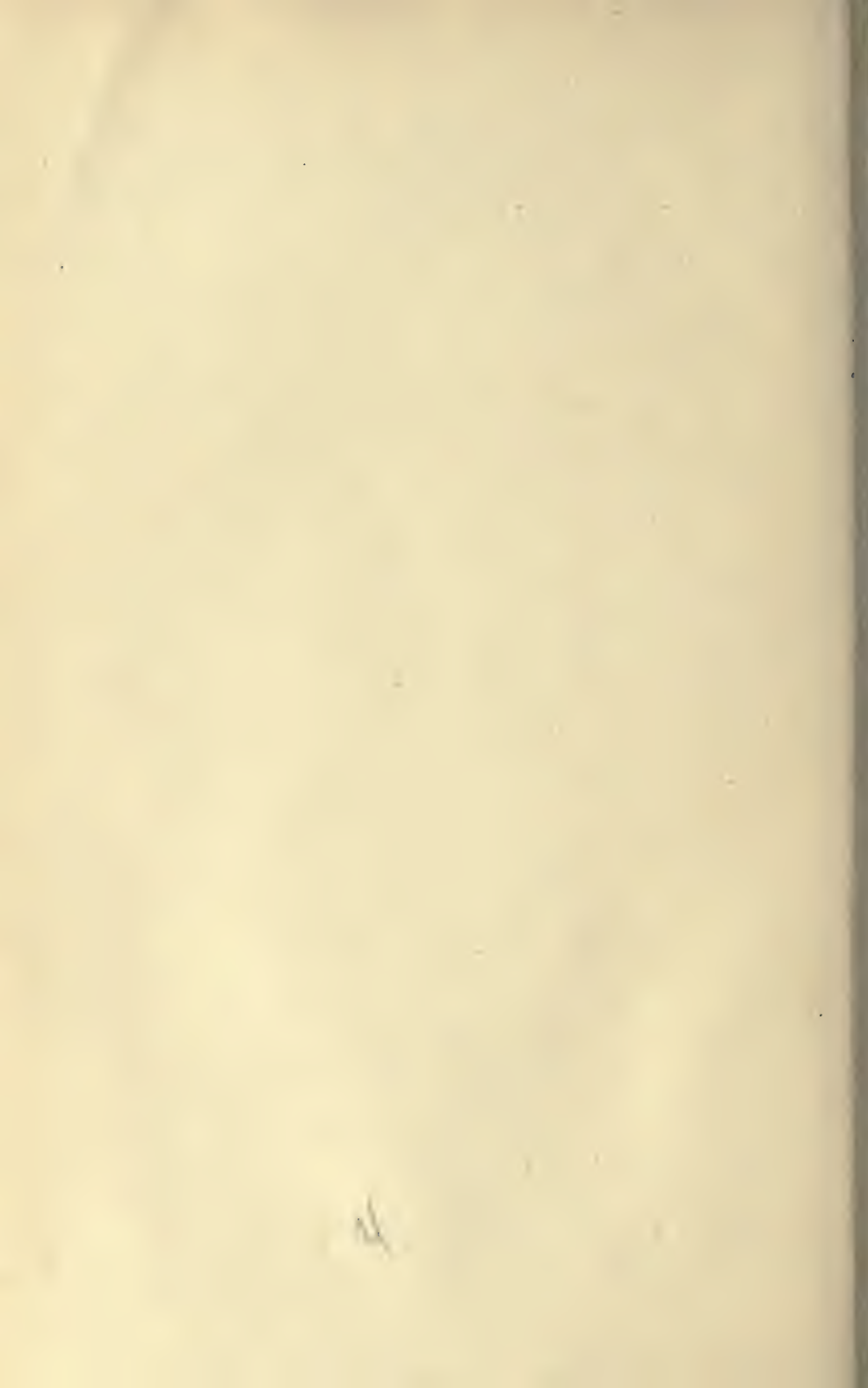
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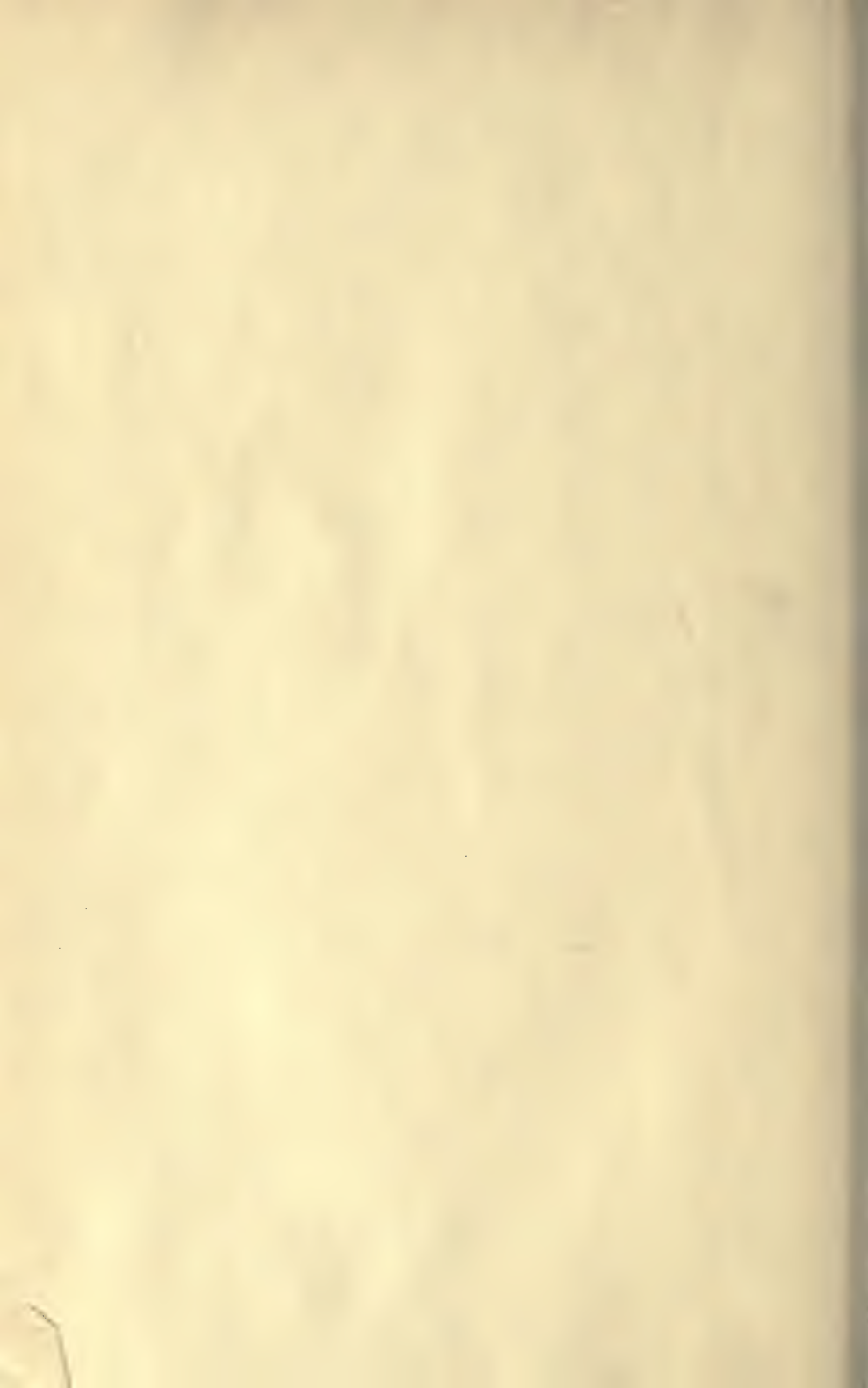
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